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ST PAUL'S CATHEDRAL,
S.W.View.

THE

CHURCHES OF LONDON:

A HISTORY AND DESCRIPTION OF THE ECCLESIASTICAL EDIFICES OF THE METROPOLIS.

WITH BIOGRAPHICAL ANECDOTES OF EMINENT PERSONS,
NOTICES OF REMARKABLE MONUMENTS,
ETC.

BY GEORGE GODWIN, JUN. ARCHITECT.
F.R.S. & F.S.A.

ASSISTED BY

JOHN BRITTON, ESQ. F.S.A.

Illustrated by numerous Plates,

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MDCCCXXXIX.

TO THE RIGHT REV. CHARLES JAMES,
LORD BISHOP OF LONDON.

My Lord,

This work, illustrative of the history and architecture of the churches in the city of London, cannot be addressed to any individual with so much propriety as to your Lordship; not merely in consideration of the high station you so worthily occupy as head of the metropolitan See, but on account of the unwearied zeal and diligence you have uniformly displayed in preserving ancient specimens of ecclesiastical architecture, and increasing the number of places of public worship. To your Lordship, therefore, it is most respectfully dedicated with humble expressions of admiration and deference.

I have the honour to subscribe myself
Your Lordship's Most obedient
and Faithful servant,
GEORGE GODWIN, Jun.

PREFACE.

An attempt has been made in the following pages, to divest topographical and architectural descriptions of technicalities ; and, by the introduction of critical remarks on the buildings, biographical notices of eminent individuals connected with them, and by notes, illustrative of the manners and position of our ancestors, to render the work as interesting to the general reader, as was consistent with its express purpose,—that of presenting a faithful account of the Churches in the city of London.

We have, perhaps, exposed ourselves to the remark, that we have sometimes departed in a degree from the received antiquarian maxim, "prodesse quam delectare," —that we have sought to please, *as well as* to instruct ; but it is hoped, that the motive which influenced the departure, (namely, the desire of inducing attention to the subject on the part of a large class of readers who, otherwise, might not have regarded it,) will be deemed sufficient, on reflection, even by the

most scrupulous antiquary. Apart too, from this, we have endeavoured, by connecting each building with various remarkable events and persons, to render the churches store-houses of pleasant memories, (if we may so speak) and to invest them with an interest in the minds of their frequenters, distinct from, although connected with, their sacred character.

The present work, simply embracing as it does, the ecclesiastical edifices within the walls of the City, may perhaps be followed at some future time, by a like illustration of the churches of Westminster, Southwark, and the suburbs; so as ultimately to form a history of all the churches in this great, and still increasing metropolis. When this will be done, depends in some degree on the amount of patronage which the public may be pleased to grant to the portion already published.

THE CHURCHES OF LONDON.

ST. PAUL'S CATHEDRAL.

LONDON.

" Since Zion's desolation, when that He
Forsook his former city, what could be,
Of earthly structures in his honor piled,
Of a sublimer aspect?—Majesty,
Power, glory, strength and beauty, all are ailed
In this eternal Ark of worship undefiled."

BYRON.

NUMEROUS as are the memorials of former times with which this vast metropolis abounds, there are few spots more intimately associated with that general progress of events which has led Britain from the state of a dependent Roman Colony to her present proud and pre-eminent situation amongst the nations, than that now occupied by the grandest building in the grandest city of the world—St. Paul's Cathedral; and no Englishmen who has paid the slightest attention to his country's history, who has thought over its gradual advancement in civilization, and its glorious promises for the future, can walk upon that site without a rush of recollections on his memory, carrying him back into the past, and inducing a multitude

of wholesome reflections on the causes which have conduced to present results.

On the same spot, whence is now dispensed the soul-cheering doctrines of the reformed religion, the Pagan has offered up his sacrifices at the shrine of his fears and superstitions—the proselytes of the Church of Rome have told their beads and chaunted masses for the dead; and in this little spot too, the scene in which, when living, many of them have strived for Power! and Fame! now rest the bones of men—princes, warriors and philosophers —who have each played for a few moments, during a period of at least twelve hundred years, a principal part in the grand drama of human life.

> "The echoes of its vaults are eloquent!
> The stones have voices; and the walls do live:
> It is the house of memory."
>
> MATURIN.

Introductory to an account of the present St. Paul's Cathedral, it will be necessary to take a general, although hasty review of the buildings which have previously occupied its site; and while so doing, we may make a few remarks on past events which have had influence on, or are in some degree associated therewith.

It is stated by authors who have written on the subject,[1] that a Temple, consecrated to Diana, stood at one time in this place, and that this conclusion was arrived at from the tradition that, when digging for the ancient church, bones of oxen, horns of stags, and other remains of sacrifices were found; as was also, at another time, a figure of the goddess herself. No farther direct proof

[1] Stow's "Survey of London." Strype's Edit. Vol. I. Book iii. p. 141; Dugdale's "Hist. of St. Paul's Cathedral," continued by Ellis; Malcolm's "*Londinium Redivivum*," Vol. III. p. 59, &c.

having been adduced, much controversy has occurred on this point, and Sir Christopher Wren, in a letter to the Bishop of Rochester, on the state of Westminster Abbey, writes as follows—'I must assert, that having changed all the foundations of old St. Paul's, and upon that occasion rummaged all the ground thereabouts, being very desirous to find some footstep of such a temple, I could not discover any; and therefore can give no credit to (the story of) Diana.'[1]

Be this as it may, it appears certain that when Augustine was sent to England by Pope Gregory, to teach Christianity, he, preferring Canterbury to the metropolis, fixed the archiepiscopal seat at the former city,—created Mellitus the first bishop of London, and put that See under his governance: during the dominion of that prelate, about A. D. 610, Ethelbert, who had been converted to Christianity by Augustine, founded on this spot the cathedral church of St. Paul, endowed it with lands, and obtained various privileges from the Pope.

In the reign of William the Conqueror, who had granted other privileges to the cathedral, and had decreed, by charter, that it should be as free as he himself desired 'his soule to be in the day of judgement,'[2] it was destroyed by fire, as was also much of the city. Maurice, who was then bishop, immediately commenced a most extensive pile, the principal materials for which, according to Dugdale, he procured from the ruins of an old castle, called the Palatine Tower, near the little river Fleet; the undertaking, however, was so vast that, after labouring upon it for twenty years, and expending the greater part of his revenue, he effected but little towards its completion; nor did Richard de Beaumeis, his successor, although he

[1] "*Parentalia*," p. 296. [2] As quoted in Stow's "Survey," *ut sup.*

spent upon it nearly an equal amount of time and money. This Beaumeis, we find, bought and pulled down many of the houses adjoining the church, added ground to the yard that surrounded it, and commenced a strong stone wall of inclosure, the completion of which was ordered by Edward II. some time afterwards, to prevent the occurrence of robberies and murders which frequently took place there;[1] a reason which strikingly illustrates the disordered and rude state of those times.

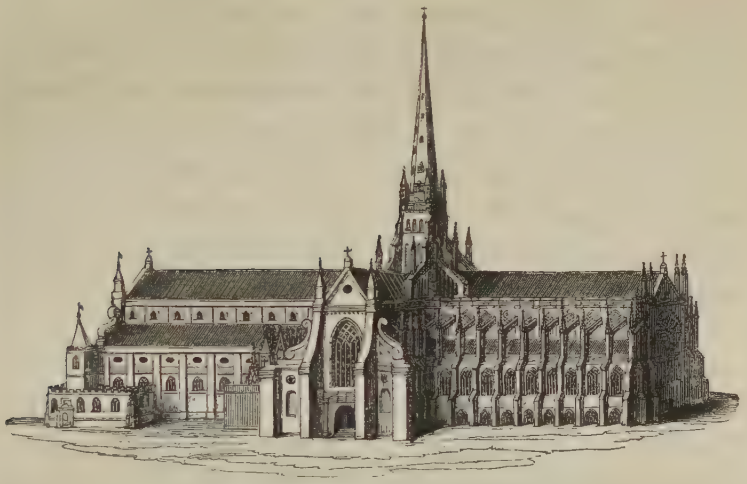
Stow says that the building, commenced by Maurice, which was so wonderful for size that men judged it never would be finished, was erected upon arches, or vaults of stone; a manner of building, said to have been, until then, but little known in England. The stone, with the exception of the old materials, is said to have been brought from Caen, in Normandy.

Henry I. commanded that all vessels which entered the river Fleet, bearing materials for the erection of the new cathedral, should be free from toll and custom: after which circumstance there is scarcely any mention made of its progress; but we find that it was gradually advanced, and that the choir, not being thought sufficiently splendid for the other parts of the edifice, was pulled down, and rebuilt with a spire about the year 1240, and solemnly consecrated immediately afterwards.

The dimensions of this building seem to justify the surprise manifested by contemporaries. The length from east to west was 690 feet; the breadth 130 feet, and the height of the body of the church 150 feet. The tower measured from the level ground 260 feet, and the wooden spire, covered with lead, 274 feet; but, as in the 260

[1] Stow, Malcolm, *ut sup.*

feet the height of the battlements which rose above the base of the wooden spire was included, the whole elevation did not exceed 520 feet.[1] The extreme point of the spire to Salisbury cathedral is 404 feet from the ground.[2]



View of St. Paul's Cathedral from S.E. before the Fire in 1666.
Engraved by S. Williams, from a Print by Hollar.

The ground-plan of the Cathedral, assumed the form of the Latin cross, i.e. the transepts were much shorter than the nave and choir: the interior was divided by two ranges of clustered columns throughout the

[1] Dugdale, *ut supra*, p. 11.

[2] The spire of Strasburgh Cathedral is said to be 456 feet in height, and that of Vienna is 465 feet. *Britton's "Cathedral Antiquities."—Salisbury*, p. 72.

The following dimensions, in feet, of English cathedrals, from *Britton's "Dictionary of the Architecture of the Middle Ages,"* p. 128, may afford data for comparison.

	EXTREME LENGTH.	EXTREME BREADTH.	HEIGHT OF NAVE.
Canterbury	545	170	80
York	518	241	93
Salisbury	474	230	81

church: each aile was about two-fifths the width of the nave. Above the ailes was a triforium and a clere-story. In the nave the semicircular arch prevailed, excepting in the clere-story; the groining of the ceiling was simple, and the windows were mostly plain: in the choir, however, which was of the pointed style, the building bore a different aspect, the columns being more light and slender, and the openings of the triforia and the windows were adorned with tracery. The choir was approached from the nave by a flight of twelve steps, and was separated from it by a richly ornamented screen, having on either side canopied door-ways, leading to the ailes: the eastern end presented a rose window of great size and beauty, and the floor of the church, or at least the greater portion of it, was of marble. From the amazing length of the cathedral, its appearance within must have been exceedingly imposing, and a proof of the genius of Bishop Maurice, the original projector. Externally, however, notwithstanding the epithets lavished upon it by the chroniclers, we are compelled to be more sparing of our praises: for with the exception of the choir,—which exhibited flying buttresses, and pinnacles ornamented by crockets and finials, perforated battlements, and a series of eleven windows on each side in the clere-story, and ten below,—it appears to have been plain and devoid of the usual beauties of the English Cathedrals.

At one time a singular custom obtained in regard to the spire, of which it is not easy to discover the origin. On special saints' days the choristers were made to ascend to a great height therein, and thence to chaunt solemn prayers and anthems: no reason, in fact, could be given for this proceeding, even at the time; for we find a contemporary writing, 'So until ye discover a

better argument I am content freely to lend you this; that ye go up to the top of the steeple to call on your God, that he may the more easily hear you, standing so high.[1]' The latest occurrence of this custom appears to have been in the reign of Queen Mary, when, it is on record, that 'after even-song, the quere of Paules began to go about the steple singing with lightes after the olde custome.'

'On the north side of the church,' says Stow, 'there was a great Cloister surrounding a plot of ground, called Pardon-church-yard, on the walls of which was curiously painted the Dance of Death.' In this cloister, many persons of note were buried, and the monuments erected to their memory were superior in beauty to any within the church; although they were there very numerous, and had amongst them some fine architectural specimens.[2]

Within the space enclosed by a cloister on the south side of the Cathedral, stood a Chapter-House,[3] which is represented in one of Hollar's prints, in the pointed style: this displayed some beauties, and appears to have been commenced, A.D. 1332. Near the east end of the church, stood St. Paul's Cross, respecting the age of which Stow declares himself ignorant: Dugdale however records, on the authority of Ingulphus, that its prototype, a cross of stone, was erected there, A. D. 870, to induce the passers-by to offer prayers for certain monks slain by the Danes. St. Paul's cross consisted of some stone steps,

[1] As quoted by Stow.

[2] A portion of Pardon Church-yard was occupied by a chapel, which, together with the cloister, was pulled down in 1549.

[3] There is not, perhaps, another instance, in England, of a Chapter-house in this situation. Although usually connected with, and approached from the east side of the cloisters of the Cathedral they are on the outside of the space enclosed by them; as at Salisbury, Durham, Canterbury, &c.

on which was formed a wooden pulpit, covered with lead,[1] whence sermons were preached to the people every Sunday morning. It was not, however, specially reserved for this purpose; for from this place, at times, the anathema of the Pope was thundered forth, or the ordinances of the reigning king were published; heresies were recanted, and sins atoned for by penance. So early as 1256, we find John Mancell calling a meeting at '*Powly's Crosse*,' and shewing the people that it was the king's desire 'that they should be rulyd with justyce, and that the lybertyes of the cytie shulde be maynteyned in every poynt.' In 1299, the Dean of St. Paul's proclaimed from the cross, that all persons who searched for treasure in the church of St. Martin-le-Grand, or consented to the searching, were accursed; and it was here, in 1483, that Jane Shore, with a taper in one hand, and arrayed in her 'kyrtell onelye,' was exposed to open penance. After 1633, sermons were no longer preached at the cross, but within the cathedral; and in 1643, it was altogether taken down.[2]

[1] Pennant's "Account of London," Brayley's "*Londiniana*," &c.

[2] Dugdale's Hist. *ut sup.*—William Dugdale, according to his own memoranda, which he sent to Anthony á Wood in 1681, was born A. D. 1605, near Coles-Hill, in the County of Warwick, and was educated in the free-school at Coventry. His love for the study of antiquities displayed itself in early life, and in 1638, when in London with his friend, Sir Simon Archer, he was introduced to Roger Dodsworth, who was at that time engaged in collecting materials for a new publication; a similarity of pursuits cemented the acquaintance, and together they warmly prosecuted the investigation of English antiquities. In the same year, through the interest of Sir Christopher Hatton, Dugdale was created a Pursuivant-at-arms, and, in 1639, Rouge Croix Pursuivant-in-ordinary: shortly afterwards commenced the disastrous dissensions between Charles I. and the parliament, and Dugdale, foreseeing that the ascendancy of the anti-monarchical party would prove the destruction of ecclesiastical buildings, repaired to the various cathedrals of England, and, with the assistance of one William Sedgwick, made drawings of most of them and of their monuments. After the total defeat of the royal cause, about 1646, Dugdale compounded at

At the eastern extremity of the church-yard stood a *Clochier*, or bell-tower ; a square building of stone, having therein four large bells, and surmounted by a spire of timber. The citizens of London appear to have had the right of holding *folk-motes* in this portion of the yard, and the bells were used to summon the people : they were ultimately pulled down by one Sir Miles Partridge, who won them from Henry VIII. by a cast of the dice. These bells belonged more especially to Jesus' chapel, which formed a part of the parish church of *St. Fides in Cryptis*, commonly called St. Faith-under-Paul's, from being so situated. It was much frequented by the stationers and others inhabiting Pater-Noster-Row.[1]

Goldsmith's-Hall, and pursued his researches for the "*Monasticon Anglicanum*" in conjunction with Dodsworth. When the first portion of that work was completed, no bookseller could be found to undertake the publication of it, and the authors were compelled to borrow money and attempt the same themselves; Dodsworth however dying, in 1654, before the first volume was printed, the whole labour devolved upon Dugdale. In 1656 he published, likewise at his own expense, the "*Antiquities of Warwickshire*," and in 1658 the "*History of St. Paul's.*" After the restoration, he was made "Norroy king of arms," and between that period and 1681, published his "*Origines Juridiciales*," "*The Baronage of England*," and other works. He was created Garter King of Arms in 1677, and received the honour of knighthood the day afterwards. This worthy labourer in the field of literature died, from the effects of a violent cold, in February, 1685, in his eightieth year, having bequeathed all his materials collected from records and ancient manuscripts, which occupy forty-three folio volumes, to the University of Oxford, where they are now preserved in the Museum Ashmoleanum.

It may be worthy of note, that by Dugdale all the records and charters belonging to the cathedral of St. Paul, were preserved from destruction during the stormy period of the civil wars.

[1] So called from being inhabited chiefly by those who, before the invention of printing, wrote creeds and prayers for the religious ; and by others who manufactured the strings and beads used in the Roman Catholic church as an aid to the memory. It is now, and has been for many years, the great mart for English literary productions.

At the east end of the yard was also Jesus' chapel; but the guild, or fraternity to whom it belonged, being suppressed about 1550, possession of it was given to the parishioners of St. Faith. In this crypt were many old and curious monuments, the greater number of which as recorded by Dugdale, bore dates from 1559 to 1630.

In 1314 it is recorded that the cross, surmounting the Cathedral, fell, and the steeple which, as we have said, was of wood covered with lead, was found in so ruinous a state as to require to be pulled down: being reconstructed, a new gilded ball was set upon it, in which were deposited, with much prayer and ceremony, several relics of saints and martyrs, in the hope that, through their merits, God would vouchsafe to watch over the safety of the said steeple. Their influence seems to have been ineffectual, for on Candlemas Eve, 1444, it was fired by lightning, and but for the great exertion of the morrow-mass priest of Bow, assisted by the people, would have been entirely destroyed. It remained in ruins until 1462, when a reparation was effected, and the ball and cross were again placed in their original situation.[1]

The method adopted by the Church of Rome to obtain funds at different periods to carry on these various and expensive repairs, was that which had been usually resorted to under similar circumstances, viz. the sale of indulgences, and of pardon for sins committed: and one cannot read of the amazing sums of money thus collected from the people by the clergy in their several districts, without feelings of regret and surprise that such ignorance should once have been, at the same time mingled with those of joy and gratulation that it *is* no longer.

[1] Malcolm's "*Londinium Redivivum*." Carpenters were paid at that time 4*d*. 5*d*. and 6*d*. per day, for wages.

On the 4th of June 1561, shortly after the accession of Queen Elizabeth, part of the cathedral was again destroyed by fire, originating either in the carelessness of a plumber engaged in the repairs, or in a flash of lightning: the latter, however, was more generally admitted to have been the cause; as we see, among other things, by an old tract, printed in black letter and dated 1561, which purports to be 'A true report of the burnyng of the Stepl.' It says, 'The true cause, as it semeth, was the tēpest by God's suffrance: for it cannot be otherwise gathered, but that at y^e^ said great and terrible thunderclap, when St. Martin's steple was torne, the lightning, which by natural order smiteth the highest, did first smite y^e^ top of Paules steple, and entring in at the small holes, which have always remained open for building skaffoldes to the workes, and finding the timbers very olde and drie, did kindle the same, and so the fier increasing grew to a flame and wrought the effecte which folowed, most terrible then to behold and now most lamentable to looke on.'[1]

Much commotion was caused throughout the nation by this disaster, and the Queen immediately directed that measures should be taken to restore the cathedral, and that a general subscription should be invited to defray the expenses, to commence which she herself sent a thousand golden marks, and a warrant for a thousand loads of timber, to be cut from her forests: the example was nobly followed, and although the reformed religion did not authorize the tempting bait of pardon from heaven, a large sum was speedily raised. The citizens subscribed to the amount of £3247. 16*s.* 2*d.* and the clergy were also most liberal contributors, some giving the fortieth part of

[1] "History of St. Paul's," *ut supra*, p. 97.

the value of their benefices, some the thirtieth part, and others even more. The repairs were therefore prosecuted with spirit, and by the commencement of the year 1566, the roofs were finished and covered with lead; the spire, however, was never rebuilt; although many models were made, and much money collected for the purpose.

Notwithstanding the repair and adornment which the Cathedral had undergone, Malcolm states that many scandalous abuses were allowed to exist, although much complained of by contemporaries: the bell-ringers allowed persons, for a certain sum, to ascend the tower, where they amused themselves by hallooing and throwing stones on passengers beneath.[1] By the year 1597, the same author states, that a large dunghill, which would have filled four carts, had been suffered to accumulate within the church, and that drunkards and vagabonds might be found at all hours sleeping on the benches at the choir-door: men walked about the church with their hats on their heads, and butchers and water-carriers passed through it with their wares, without reproof. Outside, too, the church suffered much; above twenty houses were built against it, one of which was used as a theatre; the owner of another had contrived a way through one of the windows into the steeple, which he used as a ware-room, while a third baked bread and pies in an oven formed within a buttress. As a matter of course, the building soon became again dilapidated; and to what extent may be judged from an estimate for the repairs obtained from two masons in 1608, amounting to £22,536. 2*s*. 3*d*. No money, however, could be raised: both the bishop, whose duty it was to repair the body of the church, and the

[1] *Londinium Redivivum*, Vol. III. p. 71, from "Presentments."

Dean and Chapter, in whom the choir was vested, had annually expended double the amount of their respective incomes: the power obtained over the minds of men through their senses by the Catholic Clergy had always heretofore been sufficient to induce gifts to any amount, for the adornment of religious edifices, but this hold was no longer maintained by the reformed religion—the means were in fact deprecated—and a simple appeal was found to be ineffectual. Nothing could therefore be done; and in this state the Cathedral remained until 1620, when King James, after repeated solicitations, was induced to visit it. Struck by the miserable appearance it presented, he soon afterwards issued his Royal commission directing certain persons, amongst whom was Inigo Jones, surveyor of his Majesty's works, to take into consideration its present state, and to devise means for its reparation. A subscription was then opened; but no great progress was made until the commencement of the reign of Charles I. when Laud, then Bishop of London, so exerted himself, that he soon obtained subscriptions to the amount of £5416, and in 1633 commenced the repairs under the direction of Inigo Jones as architect: the sum ultimately collected amounted to £101,330.

Jones did not display much taste in the additions which he made: for nearly all that he designed was after classic models, which just then were more especially studied, and ill accorded with the old building. At the west-end he erected a spacious and well proportioned Corinthian portico, of eight columns, with a balustrade, in panels, around the top, ornamented by statues. These repairs and alterations were carried on during a period of nine years, but only £35,551. of the sum collected had been expended, when in 1642 they

were stopped by the troubled state of the times produced by the disastrous contests between Charles and his people, when all things gave place to the violence of party spirit, and anarchy and confusion were dominant. During this period the Cathedral became a scene of desolation and ruin: the funds collected for its repair were appropriated to pay the soldiers of the commonwealth; tombs were desecrated, and saw-pits were dug in various parts of the church, while other portions were converted into barracks for the troopers. To complete the sad picture, it is recorded that by taking away the scaffolding which had been erected to support the arched vaults previous to repairing them, a great part of the roof fell in, so that this once magnificent structure was now become a heap of ruins. In this state it remained until shortly after the Restoration, when means were used to repair the damage: subscriptions were once more solicited, and under Sir John Denham, who was then surveyor of the works, nearly £4000. were expended, and some parts of the building rendered fit for occupation.[1] About this time

[1] It may not be uninteresting at this point, to put together some few events noticed by Stow, Dugdale, and others, as having occurred within the walls of St. Paul's, as they serve in a degree to illustrate the times. Here, A. D. 1213. King John signed an acknowledgment of the Pope's supremacy, and resigned his kingdom. In 1377 Wickliff, the Reformer, was cited to appear in the Cathedral, and defend his doctrines; when a great controversy ensued.

During the conflict between the Houses of York and Lancaster, St. Paul's was several times the scene of stirring circumstances connected therewith. Henry VI. visited it under various alternations of fortune during his troubled reign, and his dead body was ultimately exposed there to the gaze of the people. In 1461, Edward, his successor, and probably his murderer, after having been crowned at Westminster, went to the Cathedral "in honour of God"! when, Stow says, 'an angel came down and censed him.'

1485. After the Battle of Bosworth, Henry VII. visited St. Paul's in state, and deposited therein three banners with much ceremony.

we are first introduced to that 'miracle of a youth,' as Evelyn calls him in his 'Diary,' Dr. Christopher Wren; who, as Assistant Surveyor-General, made plans and sections of the Cathedral, with a view to determine the expediency or otherwise of an entire restoration: and as, in tracing the progress of the master-piece of his master mind, we must necessarily include an account of the greater portion of his after life, a few words on the earlier part of it may not be out of place.

Christopher Wren was born at East Knoyle, in Wiltshire, October, 1632, and was of a family who, for some time, had been eminent for varied talents. In consequence of delicate health, his education was commenced beneath the paternal roof, whence he was removed to Westminster school, where he made rapid progress in the usual studies of that place. When thirteen years of age, he invented several astronomical and other instruments, and at the same time surpassed his contemporaries in classical acquirements. In his fourteenth year he was sent to Oxford, where he distinguished himself by zeal, talent, and perseverance—qualities which remained with him through life, —and was soon regarded as a prodigy of learning. In all studies he alike made himself master; now inventing a machine for planting, or one for writing with two pens,

In 1514 Richard Hunn was hung in a tower at the South West corner of the church, for heresy, a Wickliff's bible having been found in his house.

On Whit-sunday 1522, Wolsey performed mass here before Henry VIII.

In 1547 nearly all the images of saints in the church were pulled down and destroyed, as were those in the other churches throughout England.

In 1552, on the 1st of November, the new Book of Common Prayer was here first used, and Ridley preached without 'coape or vestment.'

1569. The first recorded Lottery in England was drawn at the West door of this church; it consisted of 40,000 chances at ten shillings each, and the prizes were of plate.

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then composing Latin orations and treatises on abstruse mathematical points; this day assisting as an anatomical demonstrator, and the next, perfecting, if he did not invent, the barometer. In disposition, Wren was mild and amiable, and had unfortunately so much modesty that, it is to be feared, many inventions of worth are lost to the world in consequence. With reference to this point Addison observes, in the character which he sketched for that of Wren,[1] 'this bashful quality has as fatal an effect upon men's reputations as poverty: for as it was said, "the poor man by his wisdom delivered the city; yet no man remembered that same poor man;" so here we find the modest man built the city, and *the modest man's skill was unknown.*'

At the age of eighteen, Wren took the degree of B.A. and when twenty-one, that of M.A. at which time he was honoured with the acquaintance and respect of most of the philosophers of the day. He was of that talented band who associated during the troubled times of Charles I. and the Commonwealth, for the pursuit of science, and formed the nucleus of that body, afterwards incorporated by charter in 1662, as the Royal Society. In 1657, he was elected professor of astronomy to Gresham college, and in 1660, obtained the degree of Doctor of civil law, both at Oxford and Cambridge; shortly after which event he was appointed by Charles II. to assist Sir John Denham, who was then the surveyor-general of his Majesty's works.

'His years but young, but his experience old;
His head unmellowed, but his judgment ripe,
And in a word, (for far behind his worth
Come all the praises that I now bestow)
He was complete in feature, and in mind,
With all good grace to grace a gentleman.'—SHAKSPEARE.

[1] "Tatler," No. 52.

At this time, as we before said, he examined the cathedral, and notwithstanding he saw many defects in the original building which could not then be obviated—that it was badly constructed, and, in fact, was not deserving of any expenditure, its reparation was insisted on, and plans were accordingly prepared by him for that purpose. Fortunately, however, for Wren's reputation, (for there is every reason to believe the result would have been a most incongruous pile,) these were not carried into effect.[1] On the 3rd of September, 1666, began that appalling conflagration proverbially known as THE FIRE OF LONDON, which destroyed nearly the whole of the city, and with it so much of that which remained of the cathedral as to render repair useless. An eye-witness, describing the appearance presented by London during this, at the time, direful calamity, says 'all the sky was of a fiery aspect, like the top of a burning oven, and the light was seen above forty miles about for many nights. God grant that mine eyes may never behold the like, who now saw above ten thousand houses all in one flame! The noise and cracking and thunder of the impetuous flames, the shrieking of women and children, the hurry of people, the fall of towers, houses and churches, was like a hideous storm, and the air all about so hot and inflamed that, at the last, one was not able to approach it, so that they were forced to stand still and let the flames burn on; which they did near *two miles in length and one in breadth.*'[2] It has been calculated that

[1] He proposed, 'by cutting off the inner corners of the cross, to reduce the middle part into a spacious dome, or rotunda, with a cupola or hemispherical roof, and upon the cupola, (for the outward ornament,) a lantern with a spring top, to rise proportionably, though not to that unnecessary height of the former spire of timber and lead burnt by lightning.'—"*Parentalia.*"

[2] Evelyn. "Diary," Vol. I. p. 393.

thirteen thousand houses were at that time consumed, with eighty-seven parish churches, three of the chief gates, and fifty-two companies' halls ; in fact nearly all the principal buildings within the city. The space covered by the ruins equalled four hundred and thirty-six acres, and the total amount of damage was computed at £10,730,500.[1] The cathedral itself was a heap of ruins, and in the church of St. Faith (the crypt of the cathedral) books to the amount of £150,000. which had been placed there for safety by the stationers of Paternoster Row, were entirely destroyed.

Depressed, but not broken, by the calamity, the natural energy of the people, like a powerful spring forced downwards, speedily developed itself in action ; and a new city, better protected against conflagrations, better drained, and supplied with water, and to which in consequence, the plague, until that time a scourge in England, has been a stranger, rose into existence even on the burning ashes of its predecessor.

After some delay, a commission was issued by King Charles, A. D. 1673, for the rebuilding of the cathedral ; and Wren, (to whose care, he having succeeded Sir J. Denham in his office, was also confided the arrangement of the whole city,) entered with avidity upon the undertaking. The first design that he made, although not so large as the present, according to the *Parentalia*,[2] 'would have been beautiful and very fit for our way of worship.' This, however being designed in the Roman style, was not well liked by those who had a love for the old cathedral form ; he accordingly prepared other designs, and one having been specially approved by the king, a model was

[1] Stow's "Survey," by Strype. B. i. p. 226. [2] Page 281.

made of it on a large scale, which is still preserved in the cathedral. The plan of this design is an octagon, having one of the sides elongated, and for originality of conception and simplicity in arrangement, has been deemed by some critics superior to the building which is erected: whether, however, it would have been equal to it in general effect, appears to us a doubtful point. This design seems to have been Wren's favourite, but he was compelled to submit to the opinion and influence of others, and it was ultimately relinquished for that which now adorns the city.

In 1675, operations were commenced, and Wren was immediately called upon to exhibit that power of adapting his designs to circumstances, which distinguishes the educated architect from the vulgar pretender, and which Wren ever displayed in an eminent degree. The site was occupied by a heap of ruins, and the walls of the old cathedral, which were of great thickness, baffled ordinary means of removal: by the aid of scaffolds, however, he contrived to extend lines over the rubbish which encumbered the spot, and, dropping thence perpendiculars, he set out all the various walls and openings required for the building, so as to lose no time. In order to overcome the second difficulty he resorted to the use of gunpowder, and in the first attempt, with only eighteen pounds of this material enclosed in a deal box, effected the dislodgment of a mass equal to three thousand tons, and saved the labour of one thousand men.[1]

From inattention to his directions the neighbourhood were somewhat alarmed during the next essay; and a perseverance in the course having been consequently pre-

[1] "*Parentalia*," p. 284.

vented, his memory, fraught with classic lore, suggested the *battering ram*, and after adapting it to the purpose, notwithstanding the sneers of many, he admirably accomplished all that was required. Some of the stone was used in the building of parish churches, and some to pave the neighbouring streets: and all impediment being thus removed, the first stone of the present building was laid in 1675, by Doctor Henry Compton, bishop of London,[1] Thomas Strong being the master-mason;—who, it may be added, was a man of talent, and assisted mainly to carry out Wren's intentions in regard to this noble edifice.[2]

We must not here omit the often-recorded anecdote connected with the setting out of the building, which has been perpetuated by Cibber, in the tympanum on the south side of the building. It appears that when Wren was personally engaged, staking out the dimensions of the dome, a man was told to bring a flat stone from one of the heaps, in order to mark out the centre; this being placed in its situation, presented on its surface the word RESURGAM, in large letters, which circumstance was regarded by those present as a good omen.

In order to procure the necessary funds for this costly undertaking, subscriptions were solicited, and a tax on coals was imposed by Act of Parliament at different times

[1] Youngest son of Spencer, Earl of Northampton. He was born in 1632, and died at Fulham in 1713, where he was buried.

[2] In digging the foundation, a vast cemetery was discovered, in which the Britons, Romans, and Saxons had been successively buried; the Saxons, who were uppermost, lay in graves lined with chalk stones, or in coffins of hollowed stones; the bodies of the Britons lower down, had been placed in rows, and many ivory and box-wood pins remained, which, it is supposed, had fastened their shrouds. On digging deeper, from curiosity, circumstances appeared to prove that the sea had once occupied the site on which St. Paul's now stands.

between the years 1670 and 1716, varying in amount from three shillings per chaldron to one shilling. By these means a large sum was raised, and although money was not always forthcoming, and the bishop was obliged to issue an address exhorting men to assist the undertaking, the works went gradually forward; and in 1710, only thirty-five years after the commencement, and during the government of the same bishop, the last stone was laid on the summit of the lantern by the architect's son, supported by his father's lodge of free-masons. This must have been a proud moment for Wren; and, scandalous as was the treatment he received, and numerous the mortifications he experienced, as we shall presently have occasion to relate, must have recompensed him for all his skill, his care and exertions.

In the erection of St. Peter's, at Rome, which is usually and almost necessarily quoted in comparison with St. Paul's, more than twenty architects had been engaged, amongst whom were Bramante, Raphael, Michael Angelo, Fontana, Bernini, and Maderno; while Wren had planned and perfected this noble pile,—which, although certainly, and for many reasons, not equal to the Roman church in interior effect, may otherwise hardly fear comparison with it—alone and unassisted: so that, as we have said, he had reason for exultation.

For the whole of his professional services in designing, and directing the construction of St. Paul's, Wren was paid only £200. per annum, which was his own proposition; and at the suggestion of one of that class of persons who,—not possessing themselves any of that enthusiastic ardour, that noble ambition to be distinguished which usually accompanies genius—have no idea of the feelings which influence an artist towards the com-

pletion of an object which is to be to him a pride, and a glory, one-half of this was retained until the building should be finished, in order that he might not be induced to prolong the works for the sake of the few additional paltry pounds which would have accrued to him in consequence.[1]

This menial treatment, to the mind of a man like Wren, must of itself have proved distressing; but it was perhaps one of the least annoyances to which he was subjected during the progress of the works, through a series of intrigues among certain of the commissioners, ending in his removal from the situation of surveyor-general to his majesty, in the eighty-sixth year of his age: it may be reasonably inferred that such treatment served to embitter many moments of his existence.

The life of an architect, even under favourable circumstances, is ever one of toil and incessant anxiety, necessarily resulting from the intense study required to obtain a knowledge of his arduous and important profession, while the hope of success, and the fear of failure, depend in many cases on other circumstances than his own ability or perseverance. When, however, he is compelled to act under the direction of a body of men of inferior talents and of conflicting opinions,—to modify his ideas to their want of power to appreciate excellence; and instead of *directing* the works, to be but the organ of their impotent commands: how incalculably are these cares and fears increased! all hope, all chance of fame is lost, and the certainty of opprobrium, which ever attaches to the architect, (to whomsoever may belong the faults,) alone remains.

[1] The resolution that one half of Wren's salary should be retained until the completion of the works, was passed in the ninth year of the reign of William III.—*Parentalia.*

For the direction of all public works, then, men of unquestionable probity and talent alone should be selected; but being selected, no farther control should be exercised over them, and to their judgment and skill should be confided the sole command. Had this system been pursued heretofore, the country would not have been disgraced, as it now is, by the puerilities presented in the greater number of those churches which have been built within the last few years.

The earliest record on the part of Sir Christopher Wren,[1] of the annoyance and opposition that he experienced during the progress of the works, appears in the shape of a Petition which he presented to Queen Anne in 1710, wherein he set forth that he was obstructed in his measures for completing the church by the arbitrary proceedings of some of the commissioners, and besought her interference to enable him to effect it. Shortly after this the commission was dissolved, and a new one appointed. The first open attack on Wren, however, from which we are able to judge somewhat of the men who were set in authority over him, appeared in the shape of a pamphlet, entitled '*Frauds and Abuses at St. Paul's*,' which was supposed to be written, either by one of the commissioners or by a person employed by them. In this pamphlet, (a copy of which is in the British Museum) Wren was charged, in no measured terms, with peculation in every shape, with protracting the completion of the building in order to increase the amount of his salary, and with inaccuracy in his calculations. So free from blame, however, was his conduct, and so difficult to make out a charge against him which

[1] He was knighted in 1673.

would bear a moment's examination, did even the writer of the pamphlet find it, (strong as was his evident desire to do so) that it was necessary to seek out faults committed by others employed on the works, and endeavour to shift them on to Sir Christopher. The person selected was Jennings, the master carpenter, a man in whom Wren placed the greatest confidence, and him they accused of paying his men less wages than he charged them, (certainly a most unprecedented act) of taking away the materials belonging to the building for private purposes, and of various other misdemeanors, all of which the writer states, 'were committed under the connivance, *at least*, of the architect and Mr. Bateman, his deputy.' The only attempt at a proof advanced of this assertion, appears to have been the fact that Wren, during the investigation of the matter which took place, defended Jennings, and continued to employ him after he had been discharged by the commissioners.

The whole of the charge contained in the pamphlet is so futile, so contradictory, so opposed to the character of Wren—whom we see afterwards actually refusing to accept reward for building a parish church, the revenue of which was small,[1]—that one is surprised to find it called forth a reply;[2] this was however the case, and to it succeeded '*A Continuation of Frauds*,' which was as impotent and malicious as its predecessor. After the death of Queen Anne, and the accession of George I. the cabals against Wren continued to increase, and through the influence of the Germans,[3] by whom the king was constantly surrounded, he was compelled in 1718 to resign

[1] St. Clement's Danes. Elmes's Life of Wren.

[2] "Facts against Scandal," pamphlet, 1713.

[3] Kerr's "Memoirs," as quoted in the "Life of Wren," *ut sup.*

his office of surveyor-general, after having retained it forty-five years, to one Benson, whom they patronised; at which time, says the *Parentalia*, Wren's 'merit and labours were remembered by but few.' He soon afterwards retired into the country, where he devoted himself much to the study of the Scriptures, and died cheerfully in the ninety-first year of his age.

We proceed to describe succinctly the appearance presented by the present cathedral of St. Paul: at the same time referring our readers to the annexed illustrations for more definite ideas on this head than can be given by words alone.

The ground-plan of the church is a Latin cross, having lateral projections, at the west end of the nave, in order to give width and importance to the elevation of the west front. The exterior, generally, which is of two orders—the upper Composite, the lower Corinthian—presents a series of coupled pilasters, one above the other, supporting entablatures; between these, for the most part, occur semi-circular-headed windows in the lower story, and decorated niches above, and the whole, excepting at the east and west ends, is crowned by a balustrade. This latter adornment Wren himself did not intend to employ, for a letter is extant, written by him when the Resolution expressive of the commissioners' determination to have one, was sent to him, which says, 'In observance of this resolution, I take leave first, to declare I never designed a balustrade. Persons of little skill in architecture, did expect, I believe, to see something they had been used to in gothic structures; and ladies think nothing well without *an edging*.' He then goes on to shew that to set one up 'would apparently break into the harmony of the whole machine, and, in this particular case, be contrary to

the principles of architecture.'[1] In spite of, and in opposition to the architect, the balustrade *was raised*, and we must suppose, therefore, that his opinion in this, as in some other cases, had but little weight with the Commissioners.

In the entablature of the upper order, a peculiarity may be observed which should, perhaps, be mentioned. The dentils of the cornice are there elongated so as to occupy the whole depth of the frieze, by which means the effect of the height from the eye is overcome, and an air of boldness is given to the upper part of the building.

The surface of the church is Portland stone, and, with the exception of the pilasters, is rusticated, or grooved at the joints; which serves materially to relieve, or throw out the latter. At the end of both the north and south transept is a beautiful semi-circular portico, which is approached by a flight of steps; and the building above it is terminated upwards by a pediment, in the tympanum of one of which (that on the south side) appears a phœnix, sculptured by Cibber, the father of the noted actor, with the motto 'Resurgam;' and said to have relation to the anecdote before quoted.[2]

At the west end of the cathedral, above a noble flight of steps, is presented a double portico of coupled columns, twelve in number in the lower, and eight in the upper, terminated by a pediment, in the tympanum of which is sculptured the conversion of St. Paul.[3]

Above this, and at the base of two campanile towers, or turrets, which rise at the extremities of this front, over

[1] From some family papers, quoted by Elmes, *ut sup.*

[2] Page 22. For the model of the phœnix he received, it is stated, £6. and for the sculpture, £100.

[3] The work of Francis Bird, who received for the execution of it £650. The tympanum is sixty-four feet long and seventeen feet high. Malcolm *ut supra.*

the lateral projections before mentioned, are placed colossal figures of the apostles; that on the apex of the pediment representing St. Paul, and those immediately on the right and left St. Peter and St. James. These turrets, one serving as a belfry, and the other containing a clock, are light and graceful in their design and, although they somewhat want repose or continuity of lines, materially increase the effect of the building, when viewed as a whole. They are each adorned by a range of Corinthian columns, and covered with a bell-shaped dome, having at the apex a pine-apple.

The projection of the porticoes from the face of the building is not more than one diameter and three quarters, but in order to produce a depth of shadow, which otherwise had been wanting, and thus to disengage and throw out the columns, a recess is formed behind the three central inter-columniations; or in other words, the central portion of the front wall of the cathedral is set back about twenty-five feet from the inner face of the columns.

The door-case, beneath the lower portico, is of white marble, and in the panel above it is sculptured a group representing St. Paul preaching to the Bereans.

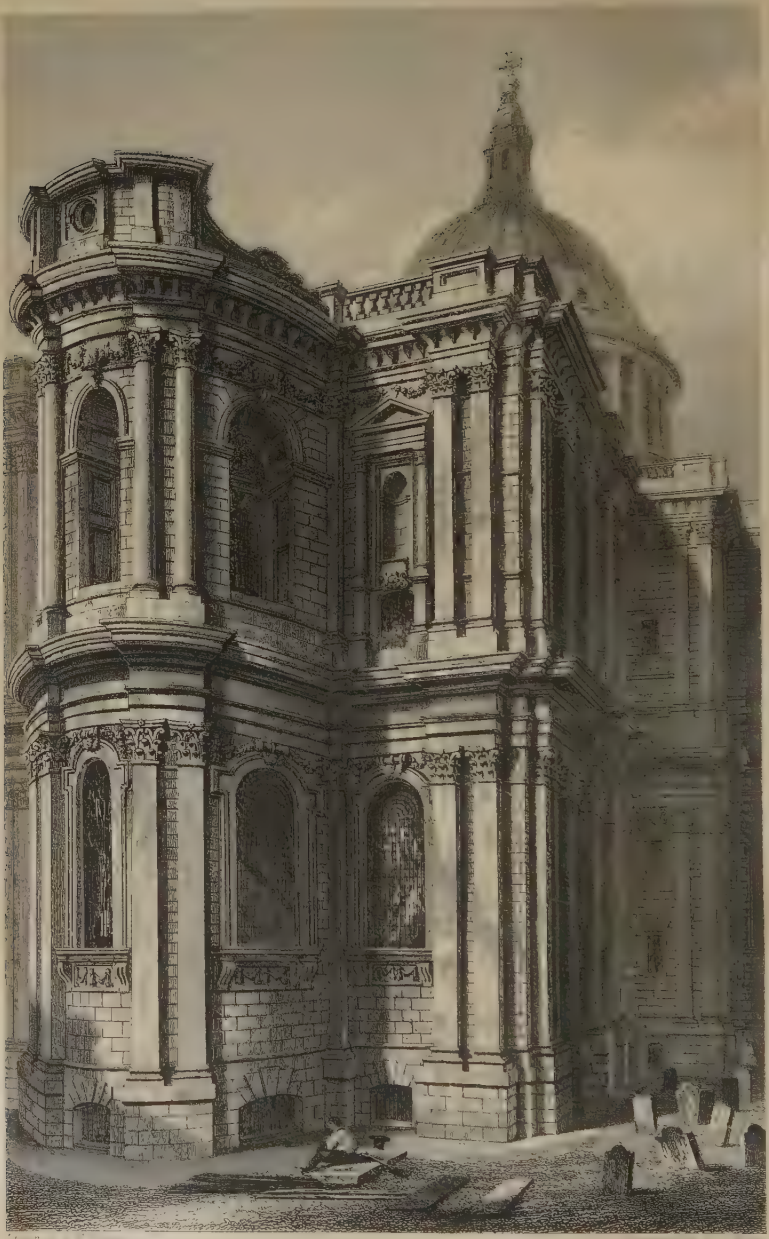
The east end of the cathedral is terminated by an apsis, or semi-circular projection, as shewn in our engraving, within which stands the altar. The upper order of the exterior is here surmounted by an attic, in place of the balustrade by which, as we have said, it is elsewhere crowned.

At the junction formed by the nave and choir with the transept, in the exterior angles of which are square projections—introduced to give additional support to the superstructure, and used in the interior as vestries, and for the staircase leading to the dome,—rises a cylindrical

wall, slightly inclining inwards towards the top, from which springs a truly magnificent dome with a lantern on its summit, surmounted by a gilded ball and cross. To some portions of the building, objections, of which we shall hereafter speak, have been raised by various writers, and certainly not without reason; but to this splendid feature, its crowning glory, we know of none which may be sustained. In design perhaps it has no equal: for if compared with that of St. Peter's, (and none other is there with which it may be compared,) its elegant outline, unbroken simplicity and dignity, claim for it pre-eminence; while, so far as regards construction, it may be pronounced one of the greatest triumphs ever achieved by mathematical and architectural skill.

The drum of the dome is surrounded by a continued peristyle of thirty-two columns of the Corinthian order, rising from a plain basement; which peristyle projects some distance from the face of the wall, and serves beautifully to mask the buttresses (introduced to strengthen the dome) that come out at intervals as far as the inner face of the columns. Between the buttresses occur a series of windows, by which the interior of the dome is lighted, and the buttresses themselves being pierced with openings, an uninterrupted passage-way is preserved beneath the peristyle.

On the face of the buttresses occur circular-headed niches with square panels and sculptured festoons of flowers above. The entablature of the columns supports a gallery around the basement of the dome and is adorned with a balustrade, serving as a protection thereto. The face of the basement presents a series of pilasters, standing immediately over the columns of the peristyle, with windows between them; and over their entablature,



from a plinth of two steps, the external sweep of the dome begins.

This is covered with copper. At its summit is a second balcony, known as the golden gallery, where the lantern commences.

The view from this point on a clear day, is unique, diversified, and magnificent; the countless mass of houses clustered below, the Thames winding its sinuous course, (crossed by numerous bridges and covered with ships) and the richly cultivated country, which extends as far as the eye can reach, and serves to recall the whole history of the city's growth, together form a picture of uncommon and surprising interest. [1]

Situated, as St. Paul's is, in the midst of the city, and therefore surrounded by buildings in every direction, it is almost impossible to obtain a near station, whence it can be viewed to advantage; although as seen from the end of Cheapside it presents an imposing mass. When, however, contemplated from Blackfriars Bridge, or when, from a rising ground, London is seen in all its might and mistiness,

> 'Crown'd with that sacred pile, so vast, so high,
> That whether 'tis a part of earth or sky,
> Uncertain seems, and may be thought a proud
> Aspiring mountain, or descending cloud,'—DENHAM.

[1] The Colosseum, in the Regent's Park, contains a painted view of the environs of the cathedral, as shown from the top of the cross. It is most skilfully executed by E. T. Parris, Esq. from elaborate sketches made by Mr. Horner in 1820, from an observatory erected on the top of the Cathedral, where this adventurous artist almost daily, and at all hours, during many months, prosecuted his task with the most astonishing perseverance and courage. The sketches, (each, of course, of detached portions,) amounted in number to nearly three hundred, and the relation of any particular part to the general view, was indicated by a comprehensive key-sketch constructed by the artist for the purpose. Mr. Britton has written a description of the picture.

the effect is most beautifully grand and cannot fail to excite the most lively feelings of admiration and delight.

Of the various objections which have been made by different writers, with regard to the exterior of the Cathedral, the principal appear to be, first, to the use of the two orders, (i. e. to its division into two stories) instead of one, and secondly, to the numerous breaks and projections of the elevations, and a consequent want of breadth and repose throughout the building.

In the design originally fixed upon for St. Paul's, the favourite of Wren, and of which, as we have before said, a model still remains, the architect proposed to use but one order surmounted by an attic. When seeking information, however, before commencing the present design, relative to various materials which would be required, he found that the quarries of the Island of Portland, whence, it was supposed, stones of the largest scantling could be obtained, would not afford blocks sufficiently large for columns exceeding four feet in diameter; and therefore, although it appears that he would have preferred acting according to his original intention, he resolved to use two orders instead of one, "and by that means to keep the just proportions of his cornices; otherwise he must have fallen short of the fabric which now exerts itself over all the country, as well as city."[1] This reason given by the architect has not satisfied all,—some writers contending that it would have been better to have had the columns of the portico in the Western front, in many pieces and even with vertical joints, than to have placed one portico over another. This, however, would not have obviated the

[1] Answers to Objections. "*Parentalia*," Section VI.

difficulty in regard to the stones for the entablature; and when we look at the columns before St. Peter's, at Rome, which are thus formed of a masonry of small stones, and, as an intelligent critic[1] observes, "only look, on a near approach, like small turrets," we are bound to admit that Wren's excuse is, at all events, worthy of consideration. To the second objection, in some part a consequence of that which is the first, nothing can be said; for the noble dome itself, where all is bold, continuous and majestic, shews plainly how much would have been gained by a like disposition below.

Relative to the double portico at the West end, (apart from the objection to the use of two orders,) it has been urged, that in consequence of the small projection given to them, hardly one diameter of a column and three quarters, they have not that character and effect, even aided as they are by the recess before described, which would otherwise have belonged to them: and this position is undeniable,—more especially in regard to their appearance in profile. Notwithstanding all these objections, however, to the exterior of the Cathedral of St. Paul, nearly all agree that as compared with that of St. Peter's, its general effect is decidedly superior: which, as the latter has the advantage of a fine approach, (formed by a spacious semicircular colonnade, extending from the Cathedral on either side, and having within its area an obelisk of granite and two large fountains,) is no trifling compliment to the English metropolitan church.

In the interior of the building we find two ailes, formed throughout by massive piers which divide them from the nave and choir, and are adorned with composite

[1] The late Mr. Hope in his "History of Architecture."

pilasters, from the entablature of which spring semicircular arches, connecting the piers one with the other. On the face of each pier, towards the nave and choir, is a single Corinthian pilaster, nearly equal in height to the underside of the crown of the arches, supporting an entablature which extends throughout the church. Above the latter is an attic story, from, which, at certain intervals, springs a semicircular arch, spanning the body of the church, and over each of the spaces which occur between these, the angles being filled by pendentives, rises a small flat cupola from an enriched cornice. The first, or western division of the nave, it may be mentioned, is, for certain reasons, larger than those ensuing: and here, in order to have the side arches of equal height throughout, insulated columns are introduced between the piers with good effect, and from these the arches spring. In the clere-story, which is introduced above the attic, and occupies the upright space between the pendentives, are windows to light the nave.

At the west end of the north aile of the nave is a morning chapel, and on the opposite side an Ecclesiastical court. A veined marble font, of plain design but large size, stands at this end of the south aile.

In the central portion of the building, over which rises the cupola, are eight solid piers ornamented with pilasters similar to the others; but here the arches, which connect them, are raised on the profile of the attic, so that the openings are nearly equal in height to the ceiling of the nave and choir. In the four spaces where the ailes open into the area, a second arch is introduced, springing at once from the entablature of the order, and occupying nearly the height of the attic. The key-stones of these eight arches, which are beautifully carved, were

executed by Cibber. Above the openings and around the dome extends a bold cornice which forms the floor of the whispering gallery, and bears an iron railing.[1] The drum of the cupola on the inside, is adorned by a range of composite pilasters, which rise from a plain basement above the gallery, between which are seen the windows before mentioned, when speaking of the exterior, as occurring beneath the peristyle surrounding the drum. From the entablature of these pilasters, springs the inner dome which is of brickwork, two bricks thick, and has an opening at the crown, in order that it may receive light from the lantern above. The paintings by Sir James Thornhill, with which it is ornamented, represent the principal passages in the life of St. Paul, viz. 1. His conversion. 2. The Punishment of Elymas the Sorcerer. 3. The Cure of the Cripple at Lystra. 4. The Conversion of the Gaoler. 5. Paul preaching at Athens. 6. The Burning of the books at Ephesus. 7. Paul before Agrippa: and 8. The Shipwreck on the Island of Melita.[2] Lord Orford, states that Sir James received only *forty shillings a square yard* for these paintings.[3] It is much to be regretted, that they are fast verging to decay in consequence of damp and neglect. Measures should be adopted immediately to prevent the spread of this evil, which, it is evident, must also injure the wall itself; and we may venture to express a hope that a long time will not elapse before their restoration be attempted: for although

[1] This railing has been omitted in our engraving, for the sake of giving a clearer view of the dome.

[2] Dugdale—*ut sup.* p. 182.

[3] Sir James Thornhill was born at Weymouth, in 1676. His other principal works are, the Great Hall at Greenwich Hospital, the Hall at Blenheim, the Altar-piece at All-souls' Chapel, Oxford, and the Saloon at Moore Park, Hertfordshire. He died, A. D. 1734, after having been deprived

executed in a situation which precluded an artist's best efforts, they have much merit.

Some short time since an apparatus was invented by Mr. Parris the artist, by means of which, it appeared, this could be effected safely, and, comparatively, at a small expense. A model, shewing the nature of the contrivance, was sent to the proper authorities with a tender to execute the restoration for a moderate sum, but it was stated in reply that the Cathedral funds in hand would not warrant the expenditure.[1]

The *Whispering Gallery*, at the base of the dome, is an object of popular curiosity and wonder. The rationale of the acoustic effect produced by the cylindrical wall and concavity of the ceiling, aided perhaps by the materials of which they are composed, is so difficult to be arrived at, that it will not be expedient to enter upon the subject in this place. The slightest sound is transmitted from one side of the gallery to the other with great rapidity and distinctness.

Above the interior dome, in order to carry the lantern with which the Cathedral is crowned, (reputed to be of the enormous weight of seven hundred tons,[2]) Sir Christopher has introduced a brick cone; one of the most original and skilful contrivances the building exhi-

of a state appointment in the evening of his days to make room for a person of inferior abilities.—"*Walpole's Works*," vol. iii. p. 417.

'Had Thornhill,' says Pilkington, 'been so fortunate as to have studied at Rome and Venice to acquire greater correctness at the one and a more exact knowledge of the perfection of colouring at the other, no artist among the moderns might perhaps have been his superior.'—*Dictionary of Painters," Edit.* 1770.

[1] This model is now in the possession of "The Institute of British Architects."

[2] Britton's "Illustrations of the Public Buildings of London." Vol. I.

Engraved by E. Smith.

ST. PAUL'S CATHEDRAL.

The Whispering Gallery.

London Published by Orlt East Street June 1st 1808

ST PAUL'S CATHEDRAL,
VIEW OF THE CHOIR.

London, Published by J. Tallis, Fleet Street, Feb.y 1, 1847.

bits; and on this is constructed the exterior dome, which is chiefly of wood. When looking down into the church from the gallery around the opening at the top of the inner dome, whence men below seem but as children, the immensity of the structure is more than ordinarily felt, and reflections on the greatness and the littleness of man—his power and puerility—flit through the mind involuntarily.

The Choir is separated from the central area by an organ screen, on which appears an inscription in Latin, to the following effect, taken from the tomb of Wren, whose body reposes in the crypt, below the western aile of the choir. "Beneath lies Christopher Wren, the builder of this church and city, who lived more than ninety years, not for himself, but for the public good. Reader! if you seek his monument,—Look around."

The *Stalls* of the choir present, in the shape of scrolls, festoons of flowers, &c. as shewn in our engraving of that part of the church,—some of the most splendid carvings in the world. The flowers, elegant as their originals, seem to have the elasticity of life; and one fancies each wind that blows may affect them,—that with the coming morrow they must fade; language however fails in the attempt to describe their surpassing excellence, they have immortalised the artist by whom they were executed, Grinling Gibbons, and must be seen to be duly appreciated.[1]

The *Apsis*, containing the altar, is ornamented by pilas-

[1] Gibbons was first introduced to King Charles by Evelyn, who says in his Diary, 1671, that he discovered him, by accident, labouring in an obscure place. He next introduced him to Wren, who employed him in several of his buildings. In 1712 he was appointed to the office of Master Sculptor to George I, and died 1721. See "*Walpole's Works*," vol. iii. p. 341.

ters, painted blue, and veined with gold to imitate *lapis lazuli;* the capitals and some of the ornaments are gilt. The pavement, which beneath the dome is of black and white marble in geometrical figures, is here of various coloured marbles similarly disposed.

In the interior of the building a want of ornament is observable, and the decorations which are employed are not in good taste; they consist chiefly of shields, scrolls, &c. of that uncertain, irregular outline which, used in Italy soon after the re-adoption of the classic style, passed into France, and about the time of Louis XIV. became so naturalized as to be termed the style of his period.[1] With regard to the general effect of the interior, we are bound to admit that much more might have been done with like opportunity; the ailes, as has been observed by others, are somewhat too small; there is a great confusion in the parts of the design throughout, and the arrangement of the junction of the ailes with the central area, must ever be regretted, as giving an appearance of weakness to a part of the construction where the greatest strength is required; we must however remember the state in which architecture was when Wren arose, and rather express our admiration that he did so much, than our surprise that he did not do more. When compared with the interior of St. Peter's at Rome, which, although

[1] Within the last few years, through an inordinate desire for novelty, this frippery style has become prevalent in England, and all the old clumsy scroll work, which the French had long since rejected as unworthy, has been eagerly bought to decorate the houses of our *men of taste;* in fact, as Mr. Hope observes, in his "History of Architecture," 'not content with ransacking every pawnbroker's shop in London and in Paris, for old buhl, old porcelain, and old plate, old tapestry, and old frames, they even set every manufacturer at work, and corrupt the taste of every modern artist by the renovation of this wretched style.'

simple and severe in its design, glitters with gilding, mosaics, and paintings; or even with that of St. Geneviève, at Paris, which is a splendid monument to the memory of Soufflot, its architect, St. Paul's appears cold and meagre, and there are but few persons who do not regret that the munificent offer to adorn the interior with *paintings*, which was made by certain members of the Royal Academy during the presidency of Sir Joshua Reynolds, was not accepted.

It appears that this idea was started by Reynolds in 1773, with a view of convincing the public of the advantages that would arise from adorning cathedrals and churches with paintings, and so to afford an opening for the encouragement of native art. Six members were chosen to undertake the task, namely, Reynolds, West, Barry, Cipriani, Dance, and Angelica Kauffman. The Dean and Chapter, and the King highly approved the scheme; but the Archbishop of Canterbury, with the Bishop of London strongly objected to it, as savouring of Popery, and likely therefore to produce popular clamours, and it was in consequence abandoned.

Of the grandeur and immensity of the interior of St. Peter's, two hundred feet longer, and one hundred feet higher than St. Paul's, the latter conveys no idea,[1] and all writers concur in stating, that the effect ultimately produced by it upon the mind is powerful in the extreme.[2] In the first instance its magnitude is not usually appreciated, and the reason ordinarily assigned for this is, tha the figures and accessories being formed of a size propor-

[1] See a print of the comparative proportions of these churches, published by Weale, London.

[2] Woods in his interesting "Letters of an Architect," has instituted a comparative review of the two cathedrals.

tioned to the building, the comparison which we, supposing their size to be known, involuntarily institute between them and the cathedral, in order to judge of its height and length, misleads the mind: Byron, however, says most beautifully, when alluding to St. Peter's, that this occurs—

> 'Not by its fault—but thine: our outward sense
> Is but of gradual grasp—and as it is,
> That what we have of feeling most intense
> Outstrips our faint expression; even so this
> Outshining and o'erwhelming edifice
> Fools our fond gaze, and, greatest of the great,
> Defies at first our nature's littleness;
> Till, growing with its growth, we thus dilate
> Our spirits to the size of that they contemplate.' [1]

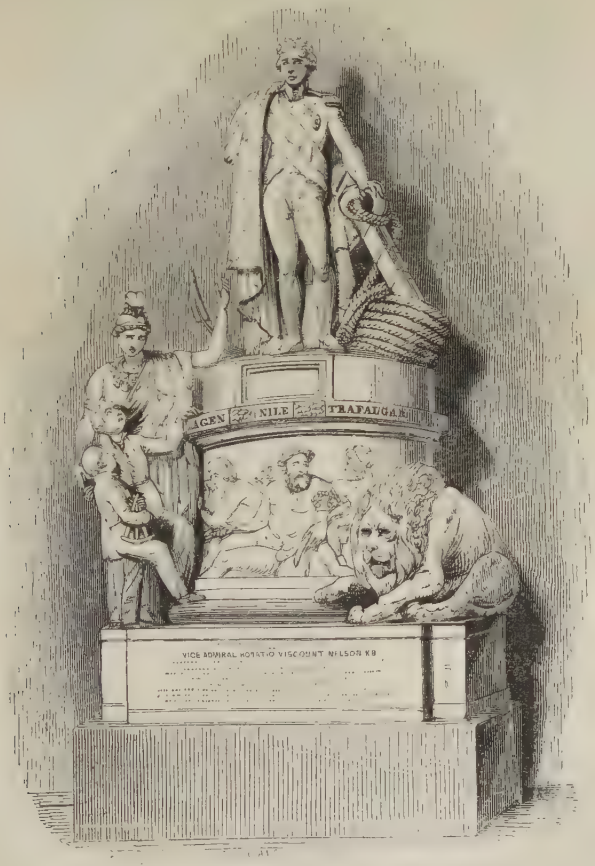
To the introduction of Monuments within St. Paul's Church as a means of decoration, many impediments were offered at first; but in 1791, on an application for leave to erect a statue to the memory of John Howard, a general consent to their introduction, always under the supervision of the council of the Royal Academy, was granted, and many to the memory of distinguished individuals have been consequently erected. In the south transept appear those of Sir Ralph Abercromby, a spirited composition, (by Westmacott)—Lord Collingwood, (Westmacott)—Earl Howe, (Flaxman)—Elliott, Lord Heathfield, (Rossi)—Sir John Moore, (Bacon)—Captain Faulkner, (Rossi)—Captain Rundell Burges, (Banks)—Sir W. Hoste, (Campbell)—Major General Gillespie, (Chantrey) and others.

In the north transept, the principal are those to the memory of Lord Rodney, (Rossi)—Captains Mosse and Riou, (Rossi)—Captain Blagdon Westcott, (Banks)—

[1] Childe Harold. Canto IV. stanza 158.

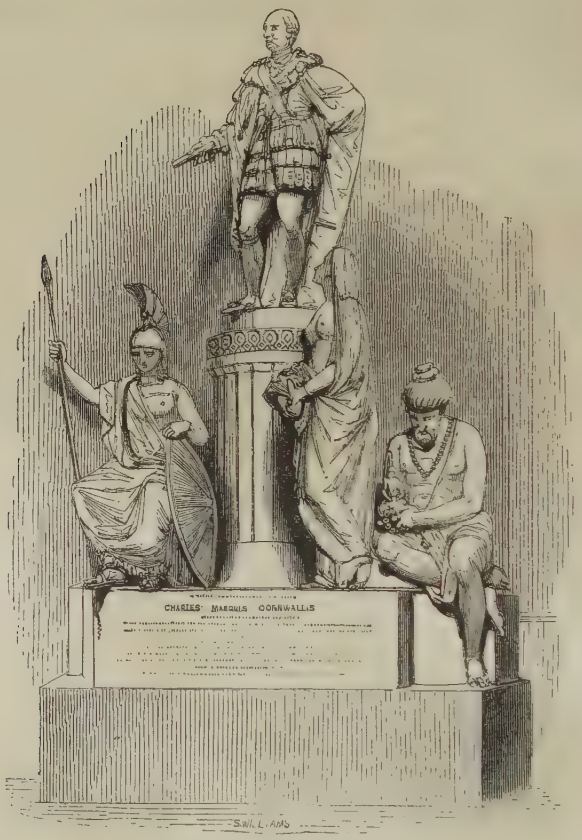
General Ponsonby, a most graceful composition, (Bailey) —Major General Arthur Gore, and John Byne Skerrett, (Chantrey)—Major General Hay, (Hopper)—Earl St. Vincent, (Bailey)—General Picton, (Gahagan)—Admiral Duncan, an elegant figure, (Westmacott)—and Major-General Dundas, (Bacon).

Under the great arch, which separates the choir from the area of the dome, is a monument commemorative of Lord Nelson, (Flaxman,) of which the following engraving is a representation.



MONUMENT TO LORD VISCOUNT NELSON

In the same part of the church is another monument to the Marquis Cornwallis, (Rossi,) a representation of which is given below.



MONUMENT TO THE MARQUIS CORNWALLIS.

In the south aile of the nave is a group in honour of Thomas Fanshaw Middleton, the first Protestant Bishop of India, (Lough).

The last monument erected, at the east end of the south aile of the choir, is to the memory of Bishop Heber :

it is a beautiful specimen of art from the chisel of Chantrey, and is represented by the annexed engraving.

MONUMENT TO BISHOP HEBER.

In the alcove formed by the junction of the south aile of the choir with the transept, stands a Statue of John Howard, (Bacon,) placed here in 1795, being the first that was admitted into this edifice ; the three other similar situations, occurring at the junctions, are occupied by Statues of Dr. Johnson, (Bacon)—Sir Joshua Reynolds, (Flaxman,)—and Sir William Jones, (Bacon)—all men

of peace, of genius, and of talent; and we may express a hope that the way to distinction by the battle-field is now nearly closed, and that all subsequent public monuments may be in honour of those who have laboured in the cause of truth, humanity, literature, art, and science.

A winding staircase in the square projection at the junction of the south aile of the nave with the transept, conducts to the dome, and from this a series of wooden staircases and ladders lead to the ball and cross, at the summit of the cathedral. These latter means of approach are disposed between the exterior dome and the brick cone, which, as we have said, supports the stone lantern. This cone is pierced at certain intervals in its circumference with circular openings, serving not only to ventilate the timber framing of the outer dome, but to transmit light to the inner dome, from eight openings introduced for the purpose beneath the upper balcony.

To the use of this cone, although universally admitted to be the thought of a master, it has been urged in objection, that a great loss of space is thereby caused, and a diminution of interior effect necessarily produced. In consequence of this and other reasons, when estimating the proportion borne by the interior vertical area of St. Paul's, to the exterior section, as compared with other churches, similar in plan, it appears to considerable disadvantage.

The framing of the outer dome, which is of timber, is truly scientific, but no person can contemplate its fate, if fired by lightning or by carelessness, without a shudder. In buildings of any importance, no combustible materials should be used, when those which are incombustible can be employed, and all must regret the ill-judged parsimony of Wren's employers; or his own want of thought in

this particular, which permitted any other than a stone dome. Relative to the inner cupola, it may farther be said, that to render the thrust more perpendicular than it might otherwise have been, the lower part has around it a course of Portland stones of large size, in which is embedded in lead, an immense iron chain, strongly linked together, and weighing 95cwts. 3qrs. 23lbs.

From the whispering gallery a passage-way, formed over the south aile of the nave beneath the flying-buttresses which strengthen the wall of the clere-story and sustain the roof, leads to the library and model room, situated over the Consistory Court mentioned before, and it may be seen that the greater portion of the upper order of the exterior of the cathedral, serves merely to conceal these buttresses. The library contains, it is said, about seven thousand volumes comprising some few old manuscripts. The floor is of oak, parquetted, or framed together in certain forms, and over the chimney-piece is a portrait of Bishop Compton; the principal things worthy of notice, however, are some ornamented pilasters, presenting, on the face, flowers, &c. carved by Gibbons, which are exquisitely beautiful. Sir Christopher's original model is preserved in the model room.

In the south Tower at the west end which contains the clock, there is a fine geometrical staircase of stone, originally intended, probably, to give speedy access to the library from the exterior of the building, where there is a doorway at the bottom. At present, however, the doorway is entirely disused; nor, in fact, does it appear that it was at any time of much service.

Beneath the whole of the church is a *Crypt*, or subterraneous Vault, which, like the body of the Cathedral, is divided into three avenues by massive pillars and

arches, and, with the exception of the portion beneath the area of the dome, is tolerably well lighted and ventilated by windows opening into the church-yard. The north aile is appropriated to the parishioners of St. Faith, as a place of sepulture, from whom the Dean and Chapter receive a trifling gratuity for each body there interred.

Beneath the semicircular apsis are deposited all that remain of the monuments of the old cathedral. The most perfect amongst them is that for Dr. Donne, who died at the commencement of the seventeenth century. Previous to his death he caused a picture of himself to be painted, in which he was represented in his shroud, and from this painting his monument was sculptured.[1]

Under the south aile of the choir, in one of the recesses for the windows, beneath a plain slab raised about twelve inches from the ground, lies the body of Sir Christopher Wren. Here also repose the remains of Sir Joshua Reynolds, Robert Mylne, (who designed and executed Blackfriars Bridge,) John Opie, James Barry, and some others ; and immediately beneath the centre of the dome, pointed out above by a brass plate let into the pavement, is a sarcophagus, having on it a coronet and a cushion, and placed on a base of masonry, within which is the body of Nelson. This sarcophagus, it appears, once belonged to Cardinal Wolsey, who originally intended it for his own tomb.

We subjoin the following dimensions of the Cathe-

[1] This figure is the workmanship of Nicholas Stone, the eminent statuary, who lived in the reigns of James and Charles I. A memorandum in Stone's pocket-book states that he was paid £120. for it, " of which I took £60. in plate, in part of payment." This monument, says Walpole, is remarkable for its singularity.—" *Gent's Magazine*," Vol. lxxviii. p. 1074. See Walpole's " Works." Vol. III.

drals of St. Paul and of St. Peter, with a view to assist comparison.

	ST. PETER'S.	ST. PAUL'S.
The entire length of the church and porch	729 feet	500 feet
Breadth within the doors of the porticos	510	240
Exterior diameter of the cupola	189	145
Height from the ground without to the top of the cross	437	340[1]

The entire cost of St. Paul's appears to have been £736,752. 2*s*. 3*d*.[2] exclusive of the stone wall and cast-iron balustrade surrounding the church-yard, which, with the gates, &c. cost £11,202, 6*d*. making together £747,954. 2*s*. 9*d* Within the church-yard, before the west front of the cathedral, there is a statue of Queen Anne, with figures of England, France, Ireland, and America, seated on the pedestal. This group was executed by Bird, and cost £1180. but it has few, if any, beauties.

We conclude our account, with a list of the charges made for admittance to parts of the cathedral. It appears that an admission-fee was first introduced under the name of *stairs-foot money*, by Jennings the Carpenter, in 1707, the proceeds being applied to relieve those men who were injured during the progress of the works. To view the monuments and body of the church, 2*d*. The whispering gallery, the outside galleries, the library, the model room, the geometrical staircase, and the great bell, 1*s*. 6*d*. The clock, 2*d*. The ball and cross, 2*s*, and the crypt, 1*s*, making in the whole, 4*s*. 10*d*. for each person.[3]

[1] "History of St. Paul," *ut supra*, p. 189. "*Londinium Redivivum*," &c. According to the "*Parentalia*," however the difference between the length of the two churches is only 169 feet, instead of 329 feet as shown above. See also Matthews' "Diary of an Invalid."

[2] "History of St. Paul's." p. 180.

[3] The church may be visited in the summer, from 8 in the morning till 8 in evening; and during the winter, from 11 in the morning till 3 in the afternoon. The church service is performed here twice every day, at a quarter

As, however, the contemplation of works of art materially tends to elevate and refine the mind, and to wean it from gross and debasing habits, so that not merely the judgment and capabilities, but the morals also are improved by it, we cannot but wish that St. Paul's, and all our other national monuments were open, without the least impediment to the poorest of our fellow-subjects.

The reader who may be desirous of studying more critically the Architecture of St. Paul's Cathedral, is referred to the following publications.

An Essay on the history of the building,, by Edmund Aikin, Esq. Architect; in Britton's "Fine Arts of the English School," 4to. 1832, with Ground Plans of the Crypt, and the Church; elevation of the west front; section through the cupola, and transepts; and an exterior view from the N. E. by J. Le Keux.

In the first volume of Britton's "Illustrations of the Public Buildings of London," is a Critical and Descriptive Essay, by Joseph Gwilt, Esq. Architect, with Plans, Sections, Elevations, and Views of the Church, some of which display the construction of the cupola.

A very elaborate and beautiful section of the cupola, and transept of the Church, was engraved to a large scale, by E. Rooker, from a Drawing by J. Gwynn, and S. Wale, in 1755.

A geometrical elevation of the north side, with the cupola, and the Bell Tower at the N. W. angle, was engraved and published by C. Gladwin, 1834.

In Ware's "Tracts on Vaults and Bridges," 8vo. 1822, is a scientific Essay on Domes, with a section of the nave and ailes of St. Paul's Cathedral.

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before 10 in the morning, and at a quarter past 3; and prayers are read, &c. in the Morning Chapel, every week-day morning at 7 o'clock in the summer, and 8 in the winter, on all which occasions the Cathedral is open.

In the month of May, annually, a grand Musical Meeting is held here, for the benefit of the Sons of the Clergy; and in June, ordinarily, the Children of the various London Parochial Schools assemble here, in number about 7020.

LINGS.

ST. BARTHOLOMEW THE GREAT,

SMITHFIELD.

" And thus 'tis ever ; what's within our ken,
Owl-like, we blink at, and direct our search
To farthest Inde in quest of novelties ;
Whilst here, at Home, upon our very thresholds,
Ten thousand objects hurtle into view,
Of interest wonderful."

It is a singular, although a well known fact, that on those things which are in our immediate possession, or which are constantly before our eyes, we seldom bestow either admiration or attention, while we may be willing to lavish both time and wealth in endeavouring to obtain others less worthy and less admirable ; or should circumstances occur to wrest those things from us—to deprive us of opportunities to which, up to that moment, we have been totally indifferent, they immediately become invested with amazing importance, and, in some instances, no sacrifice appears too great to be made in order to regain them. To the setting sun, with his gorgeous panoply of clouds ; the meek and silvery moon—perchance a sister world—or the spangled

garb of night, objects each and all of perfect loveliness and surpassing wonder, man scarcely lifts his eyes and even more seldom still his thoughts ; although should it be said that a speck, deforming the face of one, or a wandering comet, which, though scarcely to be seen, was added to the other, might be observed in a distant land, there are many who would undertake the journey, incited, rather than deterred, by any dangers that might be apparent.

We say not this as matter for regret, for from the same principle in the mind of which this is a result, proceeds that power of becoming reconciled—of speedily adapting ourselves to existing circumstances, on which materially depends much human happiness, but as a reflection involuntarily arising from a consideration of the subject before us, namely, the Church of St. Bartholomew the Great,—a most interesting relic of the olden time,—which, although situated in the midst of the city of London, and open to the inspection of all its inhabitants, is comparatively little known and less sought for, even by those who are curious in such matters.

This Church, which stands on the South-Eastern side of Smithfield, formed without a doubt, a part of the ancient priory of St. Bartholomew the Great, which, it is supposed, was founded at the commencement of the 12th Century, by Rahere, or Raherius, who became the first prior of the establishment.[1] At the exact date it seems difficult to arrive ; but according to a M.S.[2] which remains to us, written probably soon after the death of Rahere, by a monk who inhabited the building, it appears

[1] Leland says, that Henry I. was the founder, having given the ground on which the priory is built.

[2] Cottonian M.S. Vespasian B. ix. as quoted by Malcolm, "*Londinium Redivivum.*" Vol. I. p. 266. and in "*Vetusta Monumenta,*" Vol. II. p. 1.

to be 1113 ; but, as the account contradicts itself soon afterwards by saying that it was in the third year of Henry I. which was 1102, and that the ruling pope was Callixtus II. who was not elected before 1119, we are unable to put much reliance on this statement. Dugdale says that it was founded 1123 [1] which date is adopted in the *Vetusta Monumenta. Vol.* II. *p.* 1.

For the history of this Rahere and of the priory founded by him, we must have recourse to the M. S. before quoted, which notwithstanding that it contains some portion of fable, bears upon it, with regard to the material points, the impress of truth.

From this document it appears that Rahere was a man who, although of mean origin, possessed in a great degree the faculty of rendering himself useful and pleasing to all persons ; so much so, indeed, that he was every-where a welcome guest, even in the palace of the King, where, in the arrangement of mysteries, of plays, and of other courtly entertainments, he seems to have made a prominent figure. Stow [2] speaks of him as the King's minstrel, but the M. S. does not authorize this conclusion : [3] becoming however, disgusted with his manner of living, and repenting him of his sins, Rahere undertook a pilgrimage to Rome. In that

[1] "*Monasticon Anglicanum.*" Continued by Caley, Ellis, and Bandinel.

[2] "A Survey of the Cities of London and Westminster," continued by John Strype. folio 1720. Vol I. B. iii. p. 235.

[3] "This man when he attayned the flowre of youth, he began to haunte the housholdys of noblemen and the pali¯s of prynces ; where, undir everye elbowe of them, he spread ther coshyngs, with iapys and flatterynge delectably anoynting ther Eevyes, by this mân to drawe to hyme ther frendschippis. And yet he was not côtent with this, but ofte hawnted the Kyng's Palice, and amôge the noysefull presse of that tumultuous courte enforsyd hymself with jolite and carnal suavyte, by the whiche he mighte drawe to hym the hertys of many o-one." Cottonian M. S. *ut supra.*

city he was attacked by sickness and made a vow, that if he recovered his health, he would found a hospital for poor men. Being reinstated and on his return to England to fulfil his promise, St. Bartholomew is said to have appeared to him in a vision, and commanded him, as a farther proof of his gratitude, to build a Church in Smithfield, in his name, offering at the same time to aid him in the undertaking. Rahere immediately promised compliance, and, having reached London, he first obtained the Royal consent, as the spot pointed out was the King's market, and then, "nothynge omythyng of care and diligence, two werkys of pyte began to make; o-one for the vowe that he hadde made, another as to hym by precepte was inioynde."[1]

The spot selected for the site of the Church—although according to the M. S. it had been previously pointed out in a singular manner to Edward the Confessor as proper for a place of Prayer—was a mere marsh, for the most part covered by water; while on that portion which was not so, stood the common gallows.[2] Rahere's power of rendering himself agreeable, it appears, had not left him: for it seems that by assuming the manners of an idiot and consorting with the lower order of persons, he procured so much help, that, notwithstanding the difficulties interposed by the badness of the situation, the Church was speedily finished, to the great astonishment of those who had not watched his proceedings: and having then gathered together a number of pious men, he bound them by certain regulations, established them in buildings which he had erected adjoining the Church, and became their prior.

[1] Of Rahere's other work, the *Hospital* of St. Bartholomew we shall have occasion to speak when treating of the Church of St. Bartholomew the Less.

[2] The Elms in Smithfield continued to be the place of execution for some centuries after the erection of the priory. "*Vetusta Monumenta.*"

The commanding position taken by Rahere and the reputation he had gained, created for him many enemies, who scrupled not to accuse him of hypocrisy, and sought all means to injure him : some even went so far as to conspire his death ; but being apprised of the plot, he contrived to elude them, and ultimately obtained the interference of Henry I. in his behalf : the King also granted to the priory, by charter, many immunities and privileges. According to the M. S. referred to, numerous miracles were wrought in the Monastery during the life of Rahere ; and even after his death, the blind were restored to their sight, and the sick were made well by a visit to the spot.

Matthew Paris[1] describes a singular fracas which occurred in the priory, about one hundred years after its foundation, between the Archbishop of Canterbury, and the sub-prior and canons of the church. The Archbishop, it appears, in his visitation came to St. Bartholomew's, and was received with all suitable honors ; but was told by the sub-prior, that having a learned bishop to whom they submitted, they ought not, in contempt of him, to be visited by any other : this so much enraged the Prelate that he assaulted the sub-prior and struck him on the face : then with many oaths " he rent in pieces the rich cope of the sub-prior and trod it under his feet, and thrust him against a pillar of the chancel with such violence that he had almost killed him : " the canons, seeing this, came to his rescue, and the Archbishop's attendants also coming up, a general conflict ensued, and the city was disturbed by the uproar.

According to Stow it would appear that the churchyard of the priory was resorted to at certain periods by the

[1] *Sub. an.* 1250. quoted by Dugdale, *ut sup.*

youths frequenting the various schools in the metropolis, for the purpose of literary disputations; when certain individuals, after the fashion of the jousts and tourneys, maintained the field against all comers,—using the tongue, however, instead of the lance. He says, "I myself in my youth, have yearly seen (on the eve of St. Bartholomew the Apostle) the scholars of divers grammar-schools repair into the churchyard of St. Bartholomew, the priory in Smithfield, where (upon a bank boarded about under a tree,) some one scholar hath stepped up, and there hath opposed and answered, till he were by some better scholar overcome and put down: and then the overcomer taking the place, did like as the first; and in the end, the best opposers and answerers had rewards; which I observed not; but it made both good school-masters and good scholars (diligently against such times) to prepare themselves for the obtaining of this garland."[1]

Stow and other writers say that Henry II. granted to the prior and canons of St. Batholomew the privilege of holding a *Fair* annually at Batholomew-tide, for three days; namely, on the eve, the fête day of the Saint, and the day after; but according to the *Vetusta Monumenta* it appears that this fair had been established previous to his reign; for a charter from Henry I. conveying certain immunities to the priory, is referred to, wherein "free peace is granted" by that monarch to all persons frequenting the fair of St. Bartholomew. To this mart originally resorted clothiers and drapers, not merely of England, but

[1] Stow's "Survey by Strype." B. i. p. 124. "This priory of St. Bartholomew being surrendered to Henry VIII. those disputations of scholars surceased, and were again, (only for a year or twain) in the reign of Edward VI. revived in the cloister of Christ's Hospital; where the best scholars were rewarded with bows and arrows of Silver."

of all countries, who there exposed their goods for sale. The stalls or booths were within the walls of the priory church-yard, the gates of which were locked each night, and a watch was set in order to protect the various wares. It is hardly necessary to remind the reader that the street on the north side of the Church is still called *Cloth Fair*.

During the continuance of the fair a "Court of Pie-powder" was held, to do justice expeditiously among the numerous persons who resorted thereto. The name is supposed by some to have been derived from *pied* and *poudre*, (having reference to the dusty feet of the suitors) and by another from *pied puldreaux*, a pedlar, in old French, and therefore expressing the court of such as resort to fairs. The same court is still continued, and the fair is likewise held every year, for three days: to the annoyance of all the respectable inhabitants of that part of London, and to the disgrace of our civil and legislative authorities.[1]

In the year 1540, when the various religious establishments in England were broken up by command of King Henry VIII. the priory of St. Bartholomew was surrendered to the King: at which time, according to Dugdale, *(ut sup.)* its annual revenue amounted to £773. 0. 1½ and the net income was £693. 0. 10¾.

In 1544, the king, in consideration of receiving the sum of £1064. 11s. 3d. granted the messuage and mansion house of the dissolved priory to Richard Rich, together with various buildings appertaining to the same: and as

[1] In the year 1041, a curious tract, now very rare, was printed for Richard Harper, at the *Bible and harp* in Smithfield, entitled, "Bartholomew Faire; or varieties of fancies, where you may find a faire of wares, and all to please your mind, with the several enormityes and misdemeanours, which are there seen and heard"—Brayley's "*Londiniana*." Vol. II. p. 292: where this tract is reprinted, and constitutes a most singular picture of the time, and the peculiarities of the fair.

"the parish chapel" of St. Bartholomew the Great, which was within the church of the monastery, had been pulled down, and the materials, with others, the proceeds of a like spoliation, sold for his use,—one and not perhaps the slightest motive for the course pursued by Henry,—he farther granted "to the said Richard Rich, knight, and to the present and future inhabitants within the great close, that part of the said church of the late said monastery or priory, which remains raised and built, to be a parish church for ever, for the use of the said inhabitants; and to be called "The parish church of St. Bartholomew the Apostle, the Great, in West Smithfield, in the suburbs of London, distinct and separate from other parishes;" and that all the void ground, 87 feet in length, and 60 feet in breadth, next adjoining to the west side of the church, shall be taken for a church-yard," &c. [1]

During the reign of Queen Mary, when the Roman Catholic religion was again for a short time dominant in England, the queen placed here a convent of black or preaching friars, who began to rebuild the nave of the church, which had been pulled down; but when Elizabeth ascended the throne, they were dispossessed of the estate, and a second grant of it was made to the same Sir Richard Rich, by the title of Richard, Lord Rich, and to his heirs, afterwards Earls of Warwick and Holland.[2]

Among the various possessions of the priory of St. Bartholomew, was the manor of Canonbury at Islington; (or *Isendone* as it is termed in the Doomsday survey,) which, it is believed, was presented thereto by Sir Ralph de Berners, in the reign of Edward III. Canonbury was

[1] *Londinium Redivivum*, Vol. I. p. 287.

[2] A descendant was in 1776 created Baron of Kensington; and in the possession of this family we believe the estate still remains.

chosen as a country residence for the prior of the *Canons* of St. Bartholomew, and a mansion was built there by them: on which occasion it has been supposed, it first took the name of *Canons-bury ; bury* being synonymous with *bower* or *burgh*, a dwelling.[1] It continued in their occupancy until the dissolution of monasteries by Henry VIII. when, devolving to the king, it was bestowed on Lord Cromwell; but it soon afterwards reverted to the crown.

Of the more ancient portions of the mansion none remain: the existing brick tower was built either by Bolton, the last prior but one, or shortly after his time, as his rebus or device,—a *bolt*, or arrow for the cross-bow, and a *tun*,—appears several times on that, as well as on those portions of the park walls which remain.[2] In later times this tower was the residence of several literary men; Chambers, the author of the "Cyclopædia" died there, and Dr. Goldsmith, it is said, lodged in it while writing some of his works.[3] A silly notion at one time prevailed that there was formerly a subterranean communication between Canonbury House, and the priory of St. Bartholomew. Similar vulgar and absurd stories are current at most of the large monasteries:—as Malmsbury, Netley, Glastonbury, &c.

The present Church of St. Bartholomew the Great, formed once the choir of the building erected by Rahere. It is in the Norman style, and resembles in parts, the earlier portions of Winchester Cathedral, and other churches of the same date. It consists of a centre open

[1] "Select Views of London and its Environs," Vol. I. London, 1804.

[2] "William Bolton built anew the manor-house of Canonbury at Islington." Strype's "Stow," Vol. I.

[3] "Select Views," *ut supra*. See also Prior's "Life &c. of O. Goldsmith." 2 Vols. 8vo. 1836.

space, with the ailes, which are separated from the choir by solid pillars, and square piers indifferently, from which spring five semicircular arches on each side. These are adorned next the choir, by a billet moulding; which—and this seems somewhat peculiar,—does not cease with the arch, but is in some places continued horizontally over the cap of the column, until it meets the next arch. The triforium, or arcade above, presents a series of similar arches, having the piers, from which they spring, over the lower columns; and the openings thus formed, are each again divided, into four compartments, by small Norman columns and arches. These for a long time were bricked up and in some cases entirely obliterated; but during the last year, when the church was generally repaired under the direction of Mr. John Blyth, the openings were restored. One of the large openings on the south side is now occupied by a bay, or oriel; which was probably added by Bolton, before mentioned, as his rebus is sculptured on it, and we know that he not only thoroughly repaired the church, but made many alterations and additions to it. This oriel forms a sort of seat, and communicated with the priory on the south side, so that the prior was able to assist at the service, and overlook his canons.[1] In the centre panel below the glazed portion, his device occurs as at Canonbury.[2] Bolton was prior, from 1506 till 1532.[3]

[1] "*Vetusta Monumenta*," *ut supra*. There are galleries, or seats of a similar character, in the naves of Malmsbury Abbey Church, and that of the Cathedral of Exeter.

[2] Ben Jonson in one of his plays speaks,

"Of Prior Bolton, with his bolt and ton."

Various examples of this practice, which was common with ecclesiastics, may be seen about Bishop Islip's chapel, in Westminster Abbey Church and in other Churches.

[3] "*Monasticon Anglicanum*," *ut supra*.

There is a clere-story above the triforium, in which are pointed-headed windows, each within a recess, in date evidently posterior to the lower part of the building; and the piers which divide them being perforated longitudinally, a passage-way or gallery is obtained the whole length of the building. The roof is of timber divided into compartments by a tie-beam and king-post, which occur at certain intervals; and the brackets which support these, terminate in corbels resting on angels' heads, the work, as it would seem, of some modern *beautifier*. Besides the choir of the old church there remains a portion of the transepts and of the nave at their junction with it, over which rose a tower. At the commencement of each transept a large arch, spanning its whole width, springs from the capitals of slender clustered columns, and at the end of the nave and commencement of the choir, other arches, (the width of the church) spring from corbels sculptured to represent the capitals of similar columns. The four arches are surrounded by zigzag ornaments. Of these arches, those at the intersection of the transepts are pointed, and have been referred to as among the various instances of the *incidental* use made of the pointed arch in early buildings, before it became a component part of a system, at least in England, "The cause for this" says an antiquary, "is evident; for those sides of the tower being much narrower than the east and west divisions, which are formed of semicircular arches, it became necessary to carry the arches of the former to a point, in order to suit the oblong plan of the intersection, and, at the same time, make the upper mouldings and lines range with the corresponding members of the circular arches."[1]

[1] "Chronological History of Christian Architecture in England." By J. Britton, F. S. A. &c.

In each of the spandrels formed by these arches, there is a small lozenge-shaped panel, containing ornaments which bear a striking resemblance to the Grecian honeysuckle, and deserve notice for their singularity. The small portion of the nave which remains is now used as the organ-loft, and to the south of it, over that which was once a part of the aile of the nave, has been built a comparatively modern brick tower having on it the date of 1628.

The nave of the church in its original state extended, it is supposed, as far as the front of the houses in Smithfield, where even now a stone archway remains, as shewn in our view of the exterior, which probably formed the entrance to the south aile. It has around it a dog-tooth ornament. Vestiges of the ancient foundations are to be found in the churchyard, (which is situated between Smithfield and the present Church,) within a few feet of the surface.

In the small part of the south transept which remains, a vestry-room has been formed, and the remainder of the site formerly occupied by it, is now used as an additional burial ground, around which may be seen the ruins of some portion of the old priory.

According to the late Mr. Carter, who described the church in 1809,[1] a magnificent chapel stood on the east side of this transept, a portion of the principal entrance to which may now be seen in the small burial ground.

The eastern end of the church presented until very lately a painted altar-piece in the classic style, which, although tolerably well executed, looked, it need hardly be said, sadly out of place: this however has been removed, and a range of columns with enriched capitals, bearing small

[1] "Gentleman's Magazine." Vol. LXXIX. p. 226.

ST BARTHOLOMEW'S THE GREAT

semicircular arches, has been introduced, to the improvement of the general effect.

When the painting was taken down, the stone wall behind it, which is of a date posterior to the original priory, and may perhaps be ascribed to Bolton, was seen to be painted in water colour, of a bright red, spotted with black stars.[1]

Above the altar-piece occurs a brick wall of even later date than that behind the altar, having in it two semicircular headed windows, which, although somewhat improved during the late alterations, still present a mean appearance.

Behind the stone wall already spoken of, which from the choir may be conceived to be the termination of the church, extends a chamber, traditionally termed "purgatory"; which originally formed the chancel of the church, as is evident on inspection; and again beyond this there is an aile connecting that on the north and south sides of the choir. The annexed engraving represents the appearance of the aile, which is seen to be in the simplest Norman style. This end of the church appears to have been originally semicircular in its plan. The chamber formed by the interposition of the stone wall between the choir and the east aile contained, until lately, several thousand bones.

[1] The practice of painting on the walls of a building may be traced to an early date in England; Henry III, kept several painters in his service. One chamber in the palace of Winchester was *painted green with gold stars;* and even after the invention of tapestry, painting was sometimes used as a substitute for it. Shakspeare makes Falstaff say, (2nd part Henry IV. s. I.) "A pretty slight drollery, or the story of the prodigal, or the German hunting in *water work*, is worth a thousand of these bed-hangings, and these fly-bitten tapestries." *See Hunt's "Exemplars of Tudor Architecture;"* also "History of the ancient palace of Westminster," by Brayley and Britton.

At the east end of the south aile is the old vestry; a small chamber of the same character as the ailes, which probably formed a part of the original building.

The pulpit formerly stood against one of the pillars on the north side of the church: this however has been removed, and two modern pulpits now occupy the body of the church. Among the monuments within the church,—and there are many,—the principal is one to the memory of RAHERE the founder; which is an elegant specimen of the pointed style of architecture, and presents the effigy of the prior recumbent beneath a canopy, with an angel kneeling at his feet, and monks praying by his side. It

is situated on the northern side of the church, next the altar, and is inscribed,

Hic jacet Raherus,
Primus Canonicus, et primus Prior hujus Ecclesiæ.[1]

The date of this monument is unknown ; but, from the style of its architecture, it may be inferred, that it was not erected until a long time after the death of the founder.

On the opposite side of the church is a monument to the memory of *Sir Walter Mildmay*, which is of the Elizabethan period, displaying a mixture of the classic forms, then becoming known, with the style which had been in general use : it is adorned with numerous shields, and bears the following inscription ;—

"Mors nobis lucrum,
Hic jacent Gualterus Mildmay, miles, et uxor ejus. Ipse obiit ultimo die, Maii, 1589. Ipsa 16 die Martii, 1576. Reliquierunt duos filios, et tres filias. Fundavit Collegium Emanuelis Cantabrigiæ. Moritur Cancellarius et Sub. Thesaurarius Scaccarii et Regiæ Majestati a Consili is."

In 1830, the interior of the church was damaged by fire, and but for timely exertion, might have been destroyed: on this occasion, a portion of the vaulting over the south aile fell, and was seen to be composed of rubble work.

Of the existing remains of the priory other than the church, we can only speak very succinctly. From a plan of the priory made by the late Mr. Carter in 1791, and now in the possession of Mr. Britton, it appears that a cloister enclosing a plot of ground, nearly square, extended about one hundred feet from the south side of the Church, and of this the greater part of that which formed the eastern side

[1] A view of this is engraved in the "*Vetusta Monumenta*," from a drawing by J. Carter. This monument is said "to have been repaired in the time of Henry VIII."

still exists,—sufficient indeed, when viewed in conjunction with many other inferior remnants, the crypt under the dormitory, &c. discoverable amongst the contiguous buildings, to enable us to judge somewhat of the original extent of the establishment.[1] This cloister is in the occupation of Mr. Wheeler a livery-stable keeper; the vaulting is formed of chalk and rubble stones, united by mortar with stone groins, which spring from clustered columns on either side, and have carved bosses at the intersections. The groining is simple and good; and we cannot help regretting the present degraded and dilapidated state in which the cloister remains, or avoid expressing a hope that some measures may speedily be adopted to prevent any farther injury, and preserve that which time seems to have respected. It is evidently of later date than the church itself, with which it communicates by a door at the north end. The length of it according to Malcolm is 95 feet, and the width 15 feet.

[1] The refectory was on the south side of the Church, at a short distance from the end of the transept, and communicated with the cloisters. The great close is now occupied by modern buildings; but the site still bears the name. In the lesser close, at the east end of the church, were the prior's stables and kitchen offices.

ST. SEPULCHRE'S CHURCH,[1]

SKINNER STREET.

"Out upon time! who for ever will leave
But enough of the past for the future to grieve
O'er that which hath been, and o'er that which must be:
What we have seen, our sons shall see;
Remnants of things that have passed away,
Fragments of stone, rear'd by creatures of clay!"

BYRON.

AT the eastern end of a slight acclivity formerly called Snow Hill, rising from the river Fleet, and between Smithfield and the Old Bailey, adjacent to Newgate, is the modern Church of St. Sepulchre; the tower of which is memorable in the annals of crime, and the sanguinary laws of England, as containing the bell which frequently summoned malefactors from the condemned cells of Newgate, to the expiatory gallows. The genuine materials for the early history of this church, are, unfortunately, extremely scant and meagre; in fact even of the date

[1] Anciently called "St. Sepulchre's in the Bailey," or, "by Chamberlain Gate," now New-gate. Maitland's "History and Survey of London." Vol. II. p. 1178.

of its original foundation there does not appear to be any record. From the circumstance, however, that it was dedicated in commemoration of the Holy Sepulchre, at Jerusalem, we may, perhaps, assign it to the commencement of the 12th century, when, as we know, thousands of persons were eagerly and quixotically adventuring their lives in a far country for the recovery of our Saviour's tomb from the infidels, and all who remained at home were emulative to evince the greatest respect and attachment to the sacred cause.

The earliest authentic notice of the church is dated, according to Maitland, A. D. 1178, when it was given to the prior and canons of St. Bartholomew's priory in Smithfield, by Roger, Bishop of Sarum. With them the right of advowson continued until the dissolution of monasteries by king Henry VIII. from which epoch it remained in the possession of the crown until 1610. In that year, however, James I. granted "the rectory and its appurtenances, with the advowson of the vicarage," to Francis Phillips and others; after which the rectory was purchased by the parishioners to be held in fee-farm of the crown, and the advowson was obtained by the President and Fellows of St. John the Baptist's College at Oxford, in whom the patronage still continues.[1] The gift is vested in the senior Fellow of the College.

About the middle of the fifteenth century, the church was rebuilt,[2] when one of the Popham family, who was Chancellor of Normandy, and Treasurer of the king's household, became a munificent patron, and, according

[1] Maitland's "History &c." *ut supra.*

[2] Stow's "Survey of London" by Strype, fol. ed. 1720. Vol. I. Book iii. p. 241.

to Stow, erected a handsome chapel "on the south[1] side" of the choir, and the very interesting and beautiful porch at the south-west corner of the building; the last of which still remains.

If we may judge from the various sums of money left by individuals for the support of certain fraternities founded in the church,—namely, those of St. Katherine,[2] St. Michael, St. Anne, and our Lady,—and by others for the maintenance of Chantry-priests,[3] to celebrate masses at stated times for the good of their souls, (the Roman Catholic religion being dominant in England,) the church seems to have been held in good repute from its earliest date.

[1] *Query. North* instead of South? on which side, as mentioned hereafter, there is still a building, which was, perhaps, originally a chapel.

[2] Stow records a certificate relative to the foundation of this brotherhood, in the church, dated the twelfth of Richard II. It originated in the devotion of some poor persons of the parish, and was in honour of the conception of St. Mary. They met in the church on the day of the conception, and there had the mass of the day, and offered to the same, and provided a certain chaplain daily to celebrate divine service, and to set up wax lights before the image belonging to the fraternity, on all festival days, &c. "Survey" *ut supra.*

[3] Chantry, or Chauntry, is an apartment in, or an appendage to, a cathedral or other church, and is considered as a sepulchral chapel, founded and endowed by a person of property of the Roman Catholic religion, for a chantry priest or priests to offer up masses by chaunting or singing, to release the soul of the deceased from the pains of purgatory. The body of such founder was usually entombed near the altar, within the chantry; for the preservation of which, together with its adjuncts, he bequeathed a sufficiency of lands.

Chantries had their origin in the prohibition of private masses, by the bishops and abbots, at the high altars of cathedral and abbatial churches, as incompatible with the dignity of their respective solemnities.

The stipends of the chantry-priests were varied, in proportion to the piety and property of the founder, from 40 marks for 2000 masses, to 4d. for a single mass; and chantry-priests were not allowed to receive more than seven marks per annum, or three marks with their board; but they contrived to increase it by performing other duties than those of their founders.—*Britton's "Dictionary of the Architecture and Archæology of the Middle Ages."*

By the great fire, which devastated London in 1666, St. Sepulchre's church was almost destroyed, and in the year 1670, a general reparation was commenced, under the direction of Sir Christopher Wren ; when nothing, but the walls of the old building—and not these entirely,—was suffered to remain.[1]

The tower retained its original aspect, and the body of the church, after its restoration, presented a series of windows between buttresses, with pointed heads filled with tracery, crowned by a string course and battlements. In this form it remained until the year 1790 ; when, it appears, the whole fabric was found to be in a state of great decay, and it was resolved to repair it throughout. Accordingly, the walls of the church were cased with Portland stone, and all the windows were taken out and replaced by others with plain semicircular-heads, as now seen ; certainly agreeing but badly with the tower and porch of the building, but in accordance with the then prevailing spirit of economy. The battlements, too, were taken down, and a plain stone parapet was substituted ; so that at this time, with the exception of the roof, which was waggon-headed, and presented on the outside a very unsightly swell, visible above the parapet, the church assumed its present appearance. About two years since, the upper part of the building having become much dilapidated, it was determined by the vestry, after a long deliberation, and some schism, that an entirely new roof should be erected, and under the direction of Mr. Clark, to whom the matter was entrusted, the whole of the old covering was removed, and the present roof, of a perfectly different construction, was put up. The plan of the building being extremely

[1] Maitland, *ut sup.*

irregular, and the walls much out of upright, the task was somewhat difficult, but it seems, so far at least as construction is concerned, to have been executed with ability.

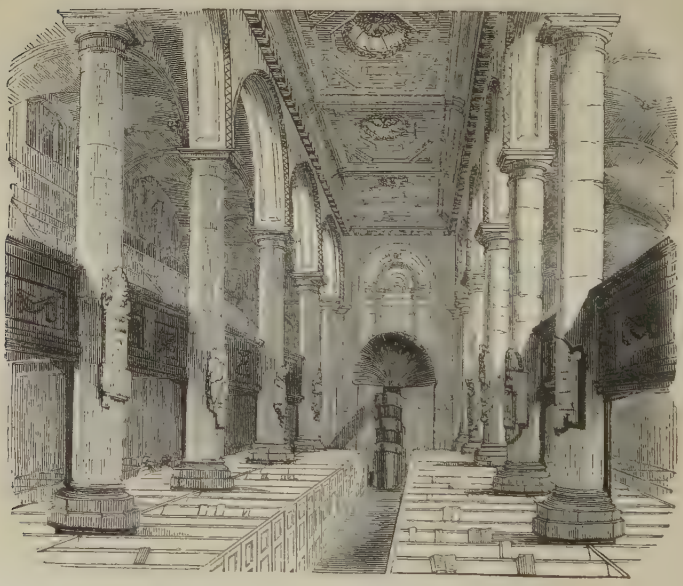
The principal entrance to the church is by a very beautiful porch, which projects from the south side of the tower, at the western end of the building, almost like a transept. The details of this interesting specimen of ancient skill, are so clearly represented in the accompanying engraving as to render description needless. The groining of the ceiling takes a form almost unique; the ribs are formed in very bold relief, and the bosses at the intersections are carved to represent angels' heads, shields, roses, &c. in great variety. The small door-way on the east side, leads to a portion of the vaulting which remains.

From the north end of the porch and beneath the tower, a passage extends to the burial-ground on the north side of the church, and from the east side of this passage-way, doors open into a spacious lobby, or ambulatory, formed beneath the organ-loft. On the west side of it, are apartments appropriated to the vestry clerk.

The interior of the church is divided by two ranges of tuscan columns, (the bases of which stand on octagon plinths of the height of the pewing,) into three ailes of unequal width, the centre being the widest, and that to the south the narrowest. The columns on either side are connected by semicircular arches, (with enriched archivolts and soffits,) which spring directly from their capitals, without the interposition of an entablature, and support a large dentil cornice extending round the church.[1] The

[1] To prevent the necessity for erecting scaffolds to repair the church, a simple frame-work of timber has been constructed, which extends over the

ceiling of the middle aile is slightly coved, springing from behind the cornice, and is divided into seven compartments by horizontal bands. Each of these, excepting the centre one, is formed by enriched sinkings into an octagon panel, within which is a skylight of the same shape, having in the centre of it an ornamental flower. The middle compartment is formed into a small dome, panelled and enriched, with a circular light at the summit, and an enriched flower similar to the others within it.[1]



centre aile, and is supported on either side by this cornice, along which it may be drawn to any required situation. When not in use it remains over the organ.

[1] From this description, aided by the annexed engraving, it will readily be seen that the general appearance of the ceiling is ornamental.

The adaptation of style and forms to express the purpose for which a

The ailes have groined ceilings, ornamented at the angles with doves, &c. and beneath every division of the groining are small windows to light the galleries.

When about to construct the new roof, it was found that the columns on the south side of the church were considerably out of an upright line (the sinking of the side wall having drawn them over,) and fears were entertained that it would be necessary to take them down, by which a considerable increase of expense would have been entailed: the architect, however, with great ingenuity, contrived by sawing each of them half way through at the base, and by either introducing or removing a wedge-shaped piece, as the case might be, to force them into their proper position.

Over each of the ailes, there is a gallery very clumsily introduced, which dates from the time when the church was rebuilt by Wren, and extends the whole length, excepting at the chancel. The front of this gallery, which is of oak, is carved into scrolls, branches, &c. and in the centre panel, on either side, are the initials C. R. encircled with carvings of laurel, which have, however, but little merit.

The east end of the church presents three semi-circular-headed windows, the centre one of which was enlarged during the late repairs, and is partly glazed with stained glass. The wall at this end of the building deviates considerably, not merely from a right angle with the side walls,

building is intended, and to induce ideas in unison with that purpose, should always be one of the chief considerations with an architect. A building in all its parts should ever appear to be what it *is*, and therefore (without hinting at the fact too that the tuscan order admits of *no* ornaments,) although the upper portion of this church *per se* may be deemed elegant, it can hardly be expected that it will obtain praise from the judicious critic.

but from a straight line: the bad effect, however, consequent on this, is ingeniously lessened by a simple contrivance. This deviation and the little harmony which exists between the interior and exterior (for example, the columns which form the south aile face, in some instances, the centre of the large windows which occur in the external wall of the church, and, in others, the centre of the piers, indifferently,) induce the supposition that when the church was rebuilt, or rather restored, after the fire in 1666, the works were done rapidly, and without much attention from Sir Christopher Wren.[1] Beneath the centre window at the east end, is a large Corinthian altar-piece of oak, displaying columns, entablature, &c. elaborately carved and gilded.

At the back of the pulpit, in the centre of the church at the east end, there is a singular sounding-board, in the shape of a large parabolic reflector, about twelve feet in diameter, which extends over the preacher; and, by collecting those pulses of sound which would otherwise be dissipated above and behind the speaker, and reflecting them into the body of the church, assists the voice. It is constructed of ribs of mahogany, so arranged, that the grain of the wood radiates all ways from the centre, and the face of it is varnished. This was put up on the appointment of the present vicar, the Rev. J. Natt, by Mr. Elliot.

At the west end of the church, and extending over the ambulatory, is an organ of great size, said to be the oldest and one of the finest in London.[2] It was built in 1677, by

[1] We learn from Elmes's "Life of Wren." p. 335. that the whole was completed within four years.

[2] The oldest organ now in England is supposed to be that in Exeter Cathedral, which was erected by John Loosemore in the years 1664 and 1665. See Britton's "History of Exeter Cathedral," p. 122, for some interesting particulars relating to organs.

Renatus, Harris, and Byfield, and has forty stops; of which those representing the hautboy, clarionet, &c. termed the reed stops, are supposed to be unequalled.[1]

Within the church are several monuments and monumental stones, dating from the commencement of the sixteenth century, but there are none which require especial mention. Captain John Smith, Governor of Virginia, who, according to Granger, may be ranked with the most eminent travellers of his day, was buried here in 1631. Of his adventures, which, from his own account in a work he published, were most romantic and chivalrous, his epitaph as recorded by Stow, may give some idea.

"Here lyes one conquered, that hath conquered Kings,
Subdued large territories, and done things
Which to the world, impossible would seem,
But that the truth, is held in more esteem.
Shall I report his former service done,
In honor of his God, and Christendom?
How that he did divide, from pagans three,
Their heads and lives, types of his Chivaldry?—
For which great service, in that climate done,
Brave Sigismundus, King of Hungarion,
Did give him as a Coat of Arms to wear,
These conquered heads, got by his sword and spear;—
Or shall I tell of his adventures since,
Done in Virginia, that large continent?
How that he subdued kings unto his yoke,
And made those heathens flee, as wind doth smoke;
And made their land, being of so large a station,
An habitation for our Christian nation;
Where God is glorify'd, their wants supply'd;
Which else, for necessaries, must have dy'd.
But what avails his conquests, now he lyes
Interred in earth, a prey to worms and flyes?

[1] A set of double open pipes has been lately added to this organ, which were used in the instrument erected for the last great musical festival at Westminster Abbey. The organist here is Mr. Cooper.

Oh may his soul in sweet *Elysium* sleep,
Until the Keeper, that all souls doth keep,
Return to Judgment: and that after thence
With angels he may have his recompence!"[1]

Here also was interred the body of Dr. Bell, grandfather of the originator of a system of education which bears his name.

On the north side of the church, together with a vestry, robing-room, &c. there is a large apartment known as "St. Stephen's Chapel," and now used for the purposes of a Sunday-school; here also stands the font. This building, which evidently formed a somewhat important portion of the original church, and was probably appropriated to the votaries of the saint whose name it bears, was open to the church until 1817, when it was separated by a glazed partition.[2]

Among many other charitable bequests to the parish of St. Sepulchre, (of which lists are appended in the church) that of Mr. Robert Dowe, in 1605, may be mentioned for its singularity. This individual left £50. to the parish, on condition that a person should go to Newgate in the still of the night before every execution-

[1] Captain John Smith was born at Willoughby, in the county of Lincoln, and flourished in the reigns of Elizabeth and James I. During the war in Hungary, when he overcame three Turks in single combat, as recorded in the epitaph, Sigismond, Duke of Transylvania, gave him his picture set in gold, and a pension of three hundred ducats. Smith afterwards went to America, where he was taken prisoner by the Indians, but contrived ultimately to escape from them. He had subsequently a considerable share in reducing New England. He published a Map of Virginia, 1612. "New England's Tryals," 4to. 1620. "A History of Virginia, New England, and the Summer Isles," 1624; and "Travels in Europe, &c." in 1630. See "Fuller's Worthies," and "Description of London," by Nightingale, Vol. III. p. 608. This epitaph no longer remains in the church.

[2] This appartment is possibly on the site of the chapel built by one of the Popham family, and before mentioned.

day, and standing as near as possible to the cells of the condemned, should with a hand-bell (which he also left) give twelve solemn tolls with double strokes, and then, after a proper pause, deliver a solemn exhortation. He likewise ordered that the great bell of the church should toll on the morning, and that, as the criminals passed the wall, the bellman or sexton should look over it and say, "All good people pray heartily unto God for these poor sinners, who are now going to their death"; for which and other services, he who says it is to receive £1. 6s. 8d.[1] The place of execution being changed, a part of this ceremony has been long discontinued, and the Christian-like and politic spirit of mercy by which our criminal code is now tempered, will probably before long render the gift a free one.

In 1749, Mr. Drinkwater left to the parish £500. to be lent to industrious young tradesmen, by £25. each, for four years without interest.

The length of the church, exclusive of the ambulatory, is said to be 126 feet; the breadth 68 feet, and the height of the tower 140 feet.[2]

Of the exterior of St. Sepulchre's Church we present an engraving which renders any description of its appearance unnecessary. The venerable tower with its four tall pinnacles ("one of the most ancient in the outline in the circuit of London,"[3]) forms, as may be seen, the principal and most pleasing feature, and forces one to regret the transfiguration which the body of the Church and the exterior of the porch underwent, when the building was repaired by Sir C. Wren.

[1] Maitland's "History, &c." *ut sup.*

[2] Clarke's "London Churches, &c."

[3] *Londinium Redivivum*, Vol. III. p. 579.

Respecting the date of the tower nothing can be said with certainty; for although it seems likely that it was erected when the church was re-edified in the reign of Henry VI. about the middle of the fifteenth century, (at which time, as we have said, one of the Popham family built the porch) it is not impossible that it may have formed a part of the original building. A small winding staircase in the south-west angle leads into the belfry (where may be seen a portion of one of the old windows of the tower) and from thence a similar staircase in an opposite angle, conducts to the summit.

The vanes and pinnacles are more modern than the tower, although these were there long before the "Fire," as we see by the following item of expense recorded by Strype. "Anno 1630, the charge of *taking down* and new building of one of the great pinnacles of the steeple appeared, by the accounts and bills examined, to be £139. 19s. 4d." [1]

For a long period the church was surrounded by low mean buildings, by which its general appearance was hidden; but these having been cleared away and the neighbourhood made considerably more open, St. Sepulchre's now forms a somewhat pleasing object, notwithstanding that the tower and a part of the porch are so entirely dissimilar in style to the remainder of the building. The tower, it is said, was for a long time covered with a composition; but this having decayed it was taken off, and the dilapidated walls were repaired with flints.

At one time, according to Maitland, the wall of the church-yard extended so far into the street on the south

[1] Stow's "Survey," *ut sup.* B. iii. p. 241. The remaining three were rebuilt 1632 and 3, when "three vanes" were set up, answerable to the former vane on the other pinnacle.

side of the church as to render the passage-way dangerously narrow, and consequently, in 1760, the church-yard was levelled and thrown open to the public. This, however, led to much inconvenience, and in the year 1802 the present enclosure was erected.

The immediate neighbourhood of St. Sepulchre's Church is so rich in interesting memorials of by-gone times, so rife with evidences of the alterations which have occurred in "London's fair city," that it would be inexcusable to omit a brief allusion to it.

Smithfield[1] besides being appropriated as a market, and as the scene for the numerous burnings "for conscience' sake" by which, during the reigns of Kings Henry VIII. Edward VI. and Queens Mary and Elizabeth, both Roman Catholics and Protestants displayed their intolerance and cruelty, was long the arena in which gallant knights enjoyed the courtly pastime of joust and *tourney*, and fair and virtuous ladies smiled approval of their noble deeds. Stow, who gives a long list of the entertainments of this sort which took place in Smithfield, says, on the authority of *Froissart* and other Chroniclers, that in 1357, the Kings of England France and Scotland were there present at a splendid jousting; and again, that in 1384, Dame Alice Pierce, the mistress of King Edward III. styled by him in his dotage, the *Lady of the Sun*, "rode from the Tower of London, through Cheap, accompanied by many lords and

[1] Signifying a smooth plain. Smith being supposed to be a corruption of the Saxon word *smeth*—smooth. Fitzstephens, in his "Description of the City of London," (written about the year 1174) calls it "a certain *plain* field, both in reality and name, situated without one of the city gates; even in the very suburbs," (as translated by Dr. Pegge.) A description which also serves to give us an idea of the size of London at that time. Smithfield, in addition to its other offices, is celebrated as the place where Bartholomew fair is kept.

ladies, every lady leading a lord by his horse bridle, 'till they came into West Smithfield, and then began a great joust which endured seven days after." [1] A remnant of these times still exists in the name of the street at the east end of St. Sepulchre's Church, namely, Gilt-spur Street, which has evident relation to the passing of the knights and others into Smithfield, to which it leads. Among the numerous victims who suffered death at the stake in Smithfield, during the protracted struggle for domination between the Roman church and the reformed religion, was John Rogers, at one time Vicar of St. Sepulchre's Church.[2] It is stated that when the Bishops had resolved to put to death one Joan Bocher, a friend came to Rogers and earnestly desired him to use his interest that the poor woman's life might be spared, and other means used to prevent the spread of her opinions. Rogers, however, contending that she ought to be executed, his friend then begged him to choose some other kind of death which should be more agreeable to the gentleness and mercy prescribed in the gospel. Rogers replied, that burning alive was not a cruel death, but easy enough; and his friend hearing these words, expressive of so little regard for the sufferings of a fellow-creature, answered him with great vehemence, at the same time striking Rogers' hand, "well, it may perhaps so happen that you yourselves shall have your hands full of this mild burning." It is a singular fact that Rogers was the first person executed at the stake during the reign of Queen Mary. [3]

[1] "Survey," *ut supra*. Book iii. p. 239.

[2] There is no record of Rogers among the papers belonging to the church; the fact, however, that at the fire of 1666, nearly all the registers and archives were destroyed, may account for this.

[3] "Description of London," by Nightingale, Vol. III. p. 491.

Nearly opposite Giltspur-street Compter, and adjoining Cock Lane, (rendered in some degree famous by the *ghost* imposture of 1762) is the spot once called Pye-Corner, near which terminated the devastating Fire of London in 1666. At No. 12, Green Arbour Court,[1] the justly renowned Goldsmith, wrote "The Traveller," and others of his inimitable works:[2] and A. D. 1551, Camden, the learned historian and antiquary, was born in the Old Bailey.[3]

On Snow Hill stood a conduit, which is described as a building with four equal sides, ornamented with Corinthian columns and pediment, surmounted by a pyramid, on which was a lamb—a rebus on the name of Lamb, from whose conduit in Red Lion Street, the water came.[4]

Very near to St. Sepulchre's Church stood the entrance to the City, called New-Gate, which, it has been supposed, from the remains of the old Roman road (or Watling Street) discovered when digging for the foundations of Holborn Bridge after the Fire of London, was on the site of one of the four original gates built over the Roman way.[5] The city was anciently surrounded by a stone wall, (which was erected as a defence against the Scots and Picts) and in this there were various posterns or gateways

[1] "There is reason to believe that this spot was the site of a strong fort, or outwork, in front of the city; in Sea-coal Lane, at the bottom of Break-neck Stairs, which lead out of Green-arbour-court towards Fleet Market, are considerable remains of massive stone walls." Brayley's "*Londiniana*," Vol. II. p. 227.

[2] See "Prior's life of Goldsmith."

[3] He died Nov. 9, 1623, and was buried in Westminster Abbey Church.

[4] Whence "*Lamb's-conduit Street.*" This conduit ran with wine on the anniversary of the coronation of George I. 1727. In the following year an order was issued for the destruction of all the City conduits, with a view, as it was supposed, to force the public to have the water from the New River, &c. laid on to their houses." Malcolm's "*Londinium Redivivum*," Vol. III. p. 599.

[5] Maitland's "History," Vol. I. p. 26.

—Aldgate; Bishopsgate; Ludgate and others. Newgate, according to Stow, was first erected about the reign of Henry I. in consequence of the alteration made necessary in the roads through the city, when the ground around St. Paul's Cathedral was enclosed. This gate, which from the earliest times was used as a prison, was destroyed in the general conflagration of 1666. It was afterwards rebuilt in a much more substantial manner, but was entirely swept away in the year 1777; the memory of it is still preserved by the present prison which bears its name.[1]

Years roll on; generations are born and pass away like a mist; customs become general and are obsolete; nay, the whole economy of society may alter; before a few stones and bricks, heaped together by poor proud man, shew symptoms of decay! How many, and how mighty, are the changes which have occurred in the appearance of the city and the manners of the world, even since the venerable tower of St. Sepulchre's Church first reared itself above the neighbouring houses!

[1] The modern Newgate, built from the designs of — Dance Esq. before it was completed, was fired by the mob during the riots caused by Lord George Gordon, in June 1780. and reduced to a mere shell.

CHURCH OF ST. PETER,

AD VINCULA.

IN THE TOWER OF LONDON.

"There is an eloquence in Memory because it is the nurse of Hope. There is a sanctity in the past, but only because of the chronicles it retains—chronicles of the progress of mankind—stepping stones in civilization, in liberty, and in knowledge."

E. L. Bulwer.

How vast and portentous are the effects which have resulted to the civilized world from the establishment of Christianity, and from the after-invention of the printing press! By the precepts of the former, the wilder passions of human nature were gradually softened down, and mankind was first disposed to cultivate and find delight in the exercise of the mind; while through the all-powerful means of the latter, the acquirement of knowledge was rendered easy, and information has been placed within the reach of every enquirer.

The history of various nations, even up to a period long after the occurrence of these events, presents a relation of hardly aught, save crime and bloodshed—the strife of neighbouring states, possessing every facility mutually to benefit

each other; the deposition or murder of kings; wholesale slaughter of subjects; family feuds, and undying individual hate. War was the occupation, and the practice of its arts and the celebration of its glories, the pastime, of past ages; and no means, while this state of things lasted, could have been used, with any chance of success, to improve the condition of the people; for the tumultuous state of society would have effectually prevented their developement. To be able to read, implied that a certain portion of time, which should have been devoted to the noble practice of arms, had been *wasted;* and therefore he who had acquired that power was, at that period, treated with contempt. Every thing, during the prevalence of these feelings, was in consequence, rude and barbarous; and even in the residences of those who played a prominent part in the world's game (where, at all events, comfort, if not elegance, might otherwise have been studied) it followed, as a matter of course, that strength, and power to resist attack from without, were the paramount, if not only, objects of consideration. When William of Normandy obtained possession of England, he built many strong keeps, and divided the land amongst his various Barons, who, in their turn, ordinarily, built a castle upon each territory to enable them to maintain it. In the reign of his successor William II. many more fortresses were raised, and in that of King Stephen, the relation of which abounds in massacre and warfare, no less than eleven hundred and fifteen castles were erected; to effect which the people were greatly harassed.[1]

Happily, however, for us, those times and their sad consequences have given place, through the events first spoken of, to others of a far different character. Mind

[1] Britton's "Dictionary of the Architecture of the Middle Ages."

has, at length, acquired dominion. To improve the domestic arts—to raise the intellectual and moral character of our species is now the great business of life ; and it may be said with truth, at least in regard to great part of the world, that

> "The palace of the feudal victor,
> Now serves for nought, but for a picture."

It has been commonly supposed that the site of the Tower of London—within the boundaries of which stands the interesting little church represented by the annexed engravings,—was formerly occupied by a Roman castrum or camp;[1] and various coins and other vestiges of that people have been found when digging. Although there is no direct evidence of the fact, the commanding position of the spot, in regard to the Thames, a circumstance seldom overlooked by the Romans ; the discovery of the coins ; and the general tradition, have been sufficient to induce several acute antiquarians to adopt the opinion.[2] The present keep, or castle, known now as the White Tower, is often designated by old writers, Cæsar's Tower. Shakspeare several times so mentions it. In "Richard II." the Queen is made to say,

> "This is the way
> To Julius Cæsar's ill-erected Tower."
>
> (Act. v. s. 1.)

and in "Richard III," when Gloster is about to send the Prince of Wales to that fortress, our poet seems almost to discuss the question. The Prince says,

[1] Pennant's "Account of London." Leland's "Itinerary." Vol. VIII.

[2] Dr. Stukeley, and Dean Milles, President of the Society of Antiquaries. See "History and Antiquity of the Tower of London," by John Bayley, F. A. S. "The manuscript life by Fitzstephen in the Cottonian Library at the British museum, marked *Julius*, A. 11, asserts, that this fortress was originally founded by Julius Cæsar, but gives no authority for the opinion." Lyttleton's "History of England." Vol. i. p. 209.

"Did Julius Cæsar build that place, my Lord?
GLOSTER. He did, my gracious Lord, begin that place;
Which, since, succeeding ages have re-edified.
PRINCE. Is it upon record? Or else reported
Successively from age to age, he built it?
BUCKINGHAM. Upon record, my gracious Lord.
PRINCE. But say, my Lord, it were not registered;
Methinks the truth should live from age to age,
As 't were retailed to all posterity,
Even to the general all-ending day."

(Act iii. s. 1.)

Be this decided as it may, however, it appears quite certain, that the present keep, of which we have spoken, was erected by Gundulph, Bishop of Rochester, under the direction of William the Conqueror, to over-awe the citizens.[1] According to Stow,[2] this was in the year 1078, but Mr. Bayley thinks it probable that the works were not commenced until some years after that date: the reason he gives for his supposition, however, does not appear to be very conclusive. William Rufus and his successors made several additions, and in the reign of King Richard I. an embattled wall of stone was built around the Tower, including a larger extent of ground than had been before enclosed, and a deep ditch was dug about the same.[3]

For nearly five hundred years after this time, the Tower was constantly used as a Royal Palace, and a state prison, (as indeed it had been previously, from the reign of Stephen at least) each succeeding monarch increasing the number

[1] This same Bishop Gundulph, who was an architect of celebrity and effected great changes in the military architecture of the period, built the Castle at Rochester: he died A. D. 1108.

[2] "Survey of the City of London," &c. Strype's Edition. B. i. p. 78.

[3] Fitzstephen, a monk of Canterbury, who wrote a description of the City of London, in the reign of Henry II. says, "It hath on the East part, a Tower Palatine, very large, and very strong, whose court and walls rise up from a deep foundation. The mortar is tempered with the blood of beasts. On the west are two castles well fenced."

of the buildings or repairing the defective portions, as might be necessary. It does not appear, however, that any King held his court here after the reign of Charles II.

A mere recital of the numerous events connected with this, at one time, so-much-dreaded fortress, and of the many persons, sometimes Protestants, sometimes Roman Catholics, and, at others, Jews, who have at different periods tenanted its gloomy chambers, would form an almost continuous history of our country, during several centuries of great interest. Our purpose, however, is not immediately with the Tower itself, and we must therefore content ourselves, in addition to the foregoing brief notice of its foundation, with the following disjointed memoranda of some few circumstances connected with the building.

In the year 1216, Prince Lewis of France, who had been invited (in consequence of the conduct of the weak King John) to assume the government of England, took possession of the Tower; but on the death of the King he was compelled to surrender it.

In the year 1240, a gateway with walls and bulwarks, erected by Henry III. to render the tower a secure retreat in case of insurrection amongst his barons, fell, as if an earthquake had occurred. They were restored in the following year, but again tumbled to the ground on the anniversary of the same day, and, it is said, at the same hour that it happened the year preceding. By the citizens this singular circumstance was ascribed to miraculous interposition.

In 1278, no less than six hundred Jews were confined within the tower at one time for clipping and adulterating the coin of the realm. In 1478, the Duke of Clarence was murdered here by command of Edward IV; tradition says he was drowned in a butt of Malmsey wine. In 1484, the

two sons of Edward V. were confined in the tower, and mysteriously disappeared.

> "Rough cradle for such pretty little ones!
> Rude ragged nurse! old sullen play-fellow
> For tender princes!"

That they were murdered by direction of their uncle, Richard, is generally believed; but the evidence on the subject is extremely scant.

In 1546, one William Foxley, a pot maker for the mint, fell asleep in the Tower, and continued in that state notwithstanding numerous attempts to awaken him, for fourteen days and fifteen nights. In the year 1554, the Princess, afterwards Queen Elizabeth, was committed to this fortress by her sister, Mary, on suspicion that she had assisted in the insurrection fomented by the Duke of Suffolk; but was liberated shortly afterwards. On entering the Tower as Queen, after the death of Mary, this circumstance recurred so strongly to her thoughts, that she fell upon her knees and offered acknowledgments to Heaven for her deliverance, which she compared to that of Daniel from the lions.[1]

All the Royal and most of the Baronial Castles of our ancestors were provided with chapels; and these buildings, whether forming part of the keep-tower, or being a separate and insulated edifice, serve to shew the influence which the religious orders possessed over the laity, and also display the style or fashion of architecture which prevailed at the time of erection. The Royal and Metropolitan Fortress—distinguished by the title of "The Tower of London," had its private chapel placed near the top of the keep-tower, and also

[1] For information on the subject of the Tower, see Bayley's "History," *ut. sup.* and "Memoirs of the Tower of London," by J. Britton, and E. W. Brayley. 8vo. 1830.

another chapel, subsequently denominated a church, at the north west angle of the ballium.[1] The latter is the edifice whose history and architectural characteristics we have now to investigate and lay before the reader.

The *Church of St. Peter ad vincula*, so called because it was dedicated to that Saint when in bonds, is situated at a little distance to the north west of the White Tower. The present building was erected, during the reign of King Edward I.[2] but it is certain that there was a church within the walls, dedicated to the same saint, at a much earlier date; probably, indeed, in the time of King Henry I.

The original building, it may be inferred from a letter sent by Henry III. to the keepers of the tower-works, was large and spacious, fitted up with stalls for the King and Queen, and had, at least, two chancels adorned with shrines and sculpture. The document to which we have referred, after directing that the chancel of St. Peter be plastered with lime, (or ceiled,) commands that the figure of Mary, with her shrine, and the images of St. Peter, St. Nicholas, and St. Katharine, and the beam beyond the altar of St. Peter, and the little cross with its images, be coloured anew with good colours, and that the keepers "cause to be made a certain image of St. Christopher, holding and carrying Jesus, where it may best and most conveniently be done, and painted in the aforesaid church. And that" it goes on to say, "ye cause two fair tables to be made, and to be painted of the best colours, concerning the stories of the blessed Nicholas and Katharine, before the altars of the said saints. And that ye cause to be made two fair cherubim with a

[1] Or "Bailey;" the area of ground, or court enclosed by the walls of a fortress.

[2] *Rot. Claus.* 34 *Edward I. m* 8. *in Turr. Lond.* quoted by Mr. Bayley.

cheerful and joyful countenance, standing on the right and left of the great cross in the said church. And also a marble font with marble pillars well and handsomely wrought: and the cost that for this you shall be at, by the view and witness of liege men, shall be reckoned to you at the Exchequer."[1]

The present church, as may be seen by the exterior view of it, is a small, low building, and presents on the south side five windows, each formed by mullions into three narrow divisions, with cinque-foil terminations. A string-course and parapet terminate the edifice upwards, and a rude wooden porch (which may be noticed in the engraving) leads to the interior: at the east end there are two larger windows, namely, one in the nave and one in the aile, similar in style to those on the south side, but each formed into five divisions.

The walls are constructed of squared stones and flints firmly embedded in mortar; and, at the west end, there is a small square bell-tower, built of the same materials. The exterior of the church has undergone many alterations since it was first erected. In a bird's-eye view of the Tower Liberties, made in 1597 by Gulielmus Haiward and J. Gascoyne,[2] the church is represented as having battlements; and only three of the windows are seen, the other two being bricked up. The windows, too, seem to have continued in this state for a long time; for they are so represented in a work published A. D. 1739.[3] The present windows are much posterior in style to the date of the church; and Mr. Bayley reasonably supposes, that as the building was injured by fire during the reign of

[1] Strype's Edition of Stow. *ut. sup.* B. i. p. 68.

[2] Printed in Bayley's "History," Vol. I.

[3] "Perspective Views of all the ancient Churches and other Buildings in the City of London." Drawn by West and engraved by Toms, 1739.

King Henry VIII. the old ones were probably at that time removed, and windows of the present form substituted.[1]

Behind the church there was, at an early period, a small cell, or hermitage, which was inhabited by a recluse, who daily received a penny of the King's charity. We find frequent mention of this in the records of the reign of King Henry III.; in one of which it is termed the "reclusory, or hermitage of St. Peter," and in another, that of St. Eustace. It was in the King's gift, and seems to have been bestowed on either sex.[2]

The interior of the church, which is plain, and offers no striking architectural features, consists of a nave, chancel, and north aile; the nave and aile being separated by five flat pointed arches, springing from simple clustered columns. The church is much disfigured by a modern gallery which projects from the north side and west end of the building, and is supported by inelegant wooden columns; and the bad effect produced by this is still farther increased by some large smoke flues which conspicuously display themselves in the body of the church.[3] The ceiling, comparatively modern, is divided into compartments by plain ribs.

Unimportant as this small building may of itself appear, a great degree of interest necessarily attaches to it, when we remember that it contains the bodies of the greater number of those individuals, famous and infamous, who yielded up their lives in the neighbourhood of the Tower, during the sixteenth and seventeenth centuries, either at the altar of offended justice, or to gratify the malignity

[1] The windows on the south side of the church have been restored within a comparatively recent period; but those at the east end are at this time in a dreadfully dilapidated state.

[2] "History, &c." *ut supra*, Vol. I. p. 129.

[3] The gallery, with the other "fittings" of the Church, are omitted in the engraving for the sake of clearness.

of the reigning powers.[1] The list is a long and sad one —and we may thank the Almighty, sincerely and heartily, that we live not in such fearful times.

In one place rest the remains of Gerald Fitzgerald, Earl of Kildare, and Lord Deputy of Ireland, who, being committed to the Tower on suspicion of treasonable practices, died there of a broken heart in 1534. In another were placed the worthy, the witty, but bigotted Sir Thomas More, and his friend, Fisher, Bishop of Rochester, who were beheaded in 1535. The body of the former, it is said by some, was afterwards obtained by his excellent daughter, Margaret Roper, and was re-interred in old Chelsea Church, in the chancel of which he had caused a vault to be made some years previous to his eath Faulkner, in his "History of Chelsea," however, supposes that this could not have been the case, from the circumstance that Bishop Fisher's body, which was originally placed in the church of All-Hallows Barking, was removed to the Tower by Margaret, in order that it might be interred, according to his request, near her father. [2]

[1] The open ground adjoining the Tower, known as Tower Hill, was first used as a place of execution in the reign of Richard II.

[2] Sir Thomas More was born in London in the year 1480, and received the first rudiments of his education at a free-school there, called St. Anthony's. He was sent to Oxford in 1497, afterwards pursued his studies for the Bar, in Lincoln's Inn, and obtained a seat in the House of Commons at the age of twenty-one. In 1503, he opposed a subsidy demanded by King Henry VII. with such power, that parliament refused to grant it; and the King, learning from whom the opposition had proceeded, committed his father, Sir John More, to the Tower; but afterwards endeavoured to gain Mr. More to his views, although without effect. On the accession of Henry VIII. More rose rapidly in esteem, and was made Chancellor of the Exchequer in 1520, and it is said that the King, at this period, frequently spent whole days at his house in Chelsea. Notwithstanding this familiarity, he was aware how little dependence was to be placed in the King; for his son-in-law one day expressing his delight that Henry had used such familiarity towards him in his last

In front of the altar lies the ill-fated Anna Boleyn, the second wife of the abandoned Henry VIII ; and immediately adjoining is the resting-place of her unworthy successor, Catherine Howard ; the brother of the former, George, Lord Rochfort ; and the venerable Margaret, Countess of Salisbury, who was the last descendant of the Plantagenet family.

Near this group was placed the body of Thomas Seymour, Lord High Admiral of England, who was beheaded

interview, Sir Thomas answered, "I believe my very good lord doth as singularly love me as any subject within this realm ; however, son Roper, I may tell thee I have no cause to be proud thereof, for if my head would win him a castle in France, it should not fail to go off."

In 1533, Sir Thomas resigned the great seal ; and, continuing to maintain the papal supremacy, in spite of the Royal edict : he was tried before his peers in May 1535, found guilty, and beheaded in the July following. His head was affixed to a pole on London Bridge, but was afterwards privately bought by his daughter, and placed in a vault under St. Dunstan's Church, Canterbury. He was distinguished for wit and gaiety of spirit through life, and numerous anecdotes are recorded of him. Manners Earl of Rutland, in a jest to Sir Thomas, said, "*Honores mutant Mores ;*" Sir Thomas immediately said, "it was very true in English, if applied to *Manners*, not More."

Sir Thomas, being one day at the Lord Mayor's table, was informed that a foreign gentleman was inquiring for him. Having nearly dined, the Lord Mayor ordered one of his officers to take the gentleman into his care. Erasmus (for it was he) accordingly went down into the cellar to eat oysters and drink wine, as the fashion was then, drawn into leathern jacks and poured into a silver cup. As soon as Erasmus had well refreshed himself he was introduced to Sir Thomas, who, at his first coming in, saluted him in Latin.

Sir Thomas. *Unde venis?*

Erasmus. *Ex inferis.*

Sir Thomas. *Quid ibi agitur ?*

Erasmus. *Vivis vescunter et bibunt ex ocreis.*

Sir Thomas. *An Noscis?*

Erasmus. *Aut tu es Morus aut Nullus ?*

Sir Thomas. *Et tu es aut Deus ; aut Dæmon ; aut meus Erasmus.*

—See Faulkner's "History of Chelsea," Vol. I. p. 92. Roper's "Life of More," &c. passim.

in 1549, under a warrant from his own brother, the Protector Somerset; and between the two queens lies the protector himself, brought from the scaffold a few months afterwards. John Dudley, Duke of Northumberland, the rival of the latter, also decapitated, rests here, as do the unfortunate Lady Jane Grey, an unwilling usurper of a throne, and her husband, Lord Dudley.

Thomas Howard, Duke of Norfolk, his son Philip, Earl of Arundel, and the impetuous Essex, the favourite of Queen Elizabeth, were buried here during her reign. In 1685, the body of James, Duke of Monmouth, the profligate son of the "merry monarch," who was beheaded for high treason, was placed beneath the communion-table; and at the west end of the church, beneath the gallery, are those of the Lords Kilmarnock, Balmerino, and Lovat, leaders in the rebellion of 1745. Nor should we omit in this mournful catalogue, the name of Thomas Cromwell, Earl of Essex, who was originally a blacksmith's son, but raised himself by his talents to be the first minister of King Henry VIII. and was his chief agent in the overthrow of the papal supremacy. Having offended the King, he was committed to the Tower on a charge of high treason, and notwithstanding the most humble supplication for mercy, was beheaded in 1540. A letter which he addressed to Henry, and which is said to have drawn tears from the King's eyes, concluded thus, "I, a most woeful prisoner, am ready to submit to death, when it shall please God and your majesty; and yet the frail flesh incites me to call to your grace for mercy and pardon of mine offences. Written at the Tower, with the heavy heart and trembling hand of your highness's most miserable prisoner and poor slave, Thomas Crom-

well." And a little below, "Most gracious Prince, I cry for mercy! mercy! mercy!"[1]

It need scarcely be said, that

"No storied urn nor animated bust"

commemorates the unfortunate or the guilty individuals whose names and memories we have thus briefly mentioned. There are some few monuments within the church, but these have relation to other and less notorious characters. At the west end of the north aile stands an enriched altar tomb to the memory of Sir Richard Cholmondeley, Knight, Lieutenant of the Tower, and his wife, Lady Elizabeth, who died in the early part of the reign of Henry VIII. The recumbent effigies, which appear on the top, represent the knight in plate armour, (having a collar and pendant around his neck, with his hands clasped devotionally on his breast,) and the lady in a plain vest and pointed head-dress.

[1] Lyttleton's "History of England." Vol. ii. p. 210.

The tomb, as may be seen by the annexed engraving has small twisted columns at the angles, and is divided on the face into square compartments, which enclose blank shields and lozenges. This monument, it is said, formerly stood in the body of the church, but was removed, for convenience-sake, to the dark corner it now occupies.[1]

Several mural tablets are disposed about the church; and on the north side of the chancel stands a richly ornamented marble monument to the memory of Sir Richard Blount, and Sir Michael, his son, who died in the sixteenth century. Within alcoves formed beneath an entablature supported on columns, and ornamented with cherubim and shields, are seen figures, representing, in one, the knight and his sons clad in armour, and in the other his wife and daughters.

On the floor, in the nave, is a small and unassuming slab inscribed *Talbot Edwards, gent.* who died September 30, 1674, aged 80 years and 9 months. When Captain Blood made his daring attempt to steal the jewels from the Tower, in 1673, Edwards was keeper of the regalia, and but for his intrepidity and presence of mind the ruffian would have succeeded. The faithful conduct of Edwards was not rewarded in the way that it deserved; he was promised two hundred pounds, but it was so long before this promise was performed, that the poor old man was obliged to sell his order for one hundred pounds in ready money,[2] while the bold villain, who had perpetrated the outrage, was basking in the favour of the court.

The remains of Mr. George Holmes, the first vice-president of the Society of Antiquaries, and deputy-keeper

[1] Maitland's "History of London," Vol. I. p. 148.

[2] Pennant's "London," *ut supra*, &c.

of the Records in the Tower, were interred here in 1748; and various plain tablets commemorate other officers of the Tower who have been buried since.

On the outside of the church there are two monuments enclosed by railing; one on the east side of the porch, which is greatly dilapidated, and another against the east end of the aile. The latter is to the memory of William Bridges, Esq. Surveyor-general of the Ordnance under Queen Anne.

The Tower is a parish of itself, says Stow, (B. I. p. 68) and it hath some territories without, as Little Tower Hill; which was therefore called "the King's soil of Little Tower Hill;" adjoining to which was a place called the "King's Wast, of Rosemary Lane, or Hog Lane;" but their boundaries have afforded matter for much controversy. In the reigns of Henry III. and Edward I., the officiating chaplains of this Church received fifty shillings *per annum* from the Exchequer; afterwards a yearly rent of sixty shillings was substituted, and the chaplain was termed rector. In 1354, however, Edward III. converted this chapel into a sort of collegiate church, and appointed three chaplains, in addition to the rector; granting them, besides the before-mentioned sixty shillings, a rent of thirty-one shillings and eight-pence from tenements in Tower Hill and Petty Wales; another rent of five shillings near the Hospital of St. Katharine; and certain tribute from *stalbotes*, &c. ("a kind of fisher-boat") on the River Thames; together with ten marks from the Exchequer, twenty shillings from the Constable of the Tower,[1] ten shillings from the Clerk

[1] Relative to the chief officers of the Tower, Malcolm says, ("*Londinium Redivivum*," Vol. IV. p. 624.) "The salary of the Constable was for many years £1000. *per annum*. This officer has the honour and title of chief governor, but the executive part of the trust is vested in the Lieutenant, who

of the Mint, thirteen and four-pence from the Master of the Mint, and one penny per week from the wages of each workman and teller of coins therein.

The church or chapel of St. Peter was exempt from episcopal authority till the time of Edward VI. who put it under the controul of the Bishop of London. The advowson is in the Crown, and the chaplain receives annually from the Exchequer £115. 5s. [1]

The present chaplain is the Rev. R. Bayley.

is in the commission of the peace for the counties of Middlesex, Kent, and Surrey, by virtue of his office; but he is in all things to act under and be subordinate to the Constable. He had, besides his salary of £700., considerable perquisites; some of which were, a fee of £200. for every Duke committed to his custody; for a peer under that degree £100. and for each commoner £50. and the disposal of the forty yeoman-warders' places, as deaths occurred, with the controul of the physician, the gentleman porter, and gunner."

[1] Bayley's "History," Part I. pp. 127, 128.

TEMPLE CHURCH.

View of the Circular part

THE TEMPLE CHURCH,

LONDON.

" Hail Calvary, thou mountain hoar,
Wet with our Redeemer's gore!
Ye trampled tombs, ye fanes forlorn,
Ye stones by tears of pilgrims worn,
Your vanished honours to restore,
Fearless we climb this hostile shore;
And thou, the Sepulchre of God!
By mocking pagans rudely trod,
For thee from Britain's distant coast
Lo! monarchs lead a faithful host."

THOMAS WARTON.

It may safely be said that there is no one human institution, in the annals of the world, which caused greater changes in the habits and manners of society, than did that of Chivalry, nor one on which we now look back with equal wonder and surprise. To say nothing of the restrictions which it placed on the strong, and the protection it rendered to the weak, so important in the absence of other laws, the devoted gallantry to the fair sex, and the high feeling of honor which its ordinances inculcated and

enforced, led to the most singular developements of character, and proved of the greatest advantage, not merely to the rude times during which it flourished, but to those which succeeded them. As a regretted writer has observed, 'although we can now only regard it as a beautiful and fantastic piece of frost-work which has dissolved in the beams of the sun, and seek in vain for the pillars and vaults, the cornices and the fretted ornaments of the transitory fabric, we cannot but be sensible that its dissolution has left on the soil valuable tokens of its former existence.' [1]

We find its dawnings among the numerous tribes who occupied the German forests, as described by Tacitus; [2] but the system was not fully matured until after the overthrow of the Roman Empire and the foundation of the various modern states which arose therefrom. The ceremony of initiation into the order of knighthood after these events, became altered in its character. The priesthood, anxious to bind in their interest the military ardour of the people, and to secure their zealous exertions for the advancement of the church, added to the obligations of the new-made knight the service of religion, promising glory on earth and immortality in Heaven to all persons who should distinguish themselves in her cause. A strict and rigorous noviciate was enforced from him who aspired to be a knight; the vigils preceding his admittance to the order were spent at the altar, and at his initiation he swore to be loyal not merely to the king and to the ladies, but to God. [3]

Close as was the connection thus established between

[1] Scott's "Essay on Chivalry."

[2] "*De Mor. Germ.*"

[3] *Du Cange.* Mills' "History of the Crusades," &c. *Passim.*

military ardour and religious devotion, farther steps were taken, and it was rendered still more perfect during the struggles made by the Christians for possession of the Holy Land, by the institution of the two celebrated military orders of monks, known as the Knights Hospitallers of St. John of Jerusalem, and the Knights Templars ; the former for the purpose of providing for the sick and weary amongst the pilgrims who resorted to the Holy City, and the latter, in the first instance, to protect them on their journey and preserve a free communication between Europe and Jerusalem. By certain members of this latter fraternity resident in England, the beautiful church under our notice, viz. St. Mary's, commonly known as the Temple Church, was erected, and it may not be out of place therefore, before entering upon a description of it, to sketch their history, and the progress of the *croisades*, or Holy Wars.

From the destruction of Jerusalem by Titus A. D. 34, until the conversion of Constantine, at the commencement of the fourth century, the Christians suffered most grievous persecution ; but under that Emperor, all the troubles of the church, excepting those caused by the schisms of her ministers, were removed, and she enjoyed for a short period peace and prosperity. About the year 326 of our era, Helena, the mother of Constantine, made a pilgrimage to the scene of the redemption, (a practice, afterwards so universal, which we are told, was commenced immediately after the ascension of Christ,) and there either built, or assisted to build, a church on the site of the Holy Sepulchre. After the death of Constantine the light of religion was again obscured by the dark clouds of ignorance and superstition, and Jerusalem, after many changes, was taken in the year 636 by the followers of Mahomet, [1] who in their turn were

[1] Fuller's "Historie of the Holy Warre." 1647.

dispossessed for a considerable period by the Turks, but again obtained dominion over it at the end of the eleventh century. During the whole of this time the situation of the Christians there resident was sad in the extreme; they were, in fact, suffered to exist only that they might prove a source of revenue,[1] and this state of things being constantly reported to their countrymen by those pilgrims who succeeded in returning from the Holy Sepulchre, a feeling of hatred towards the unbelievers—a desire to wrest from them possession of a spot made holy in the opinion of Christians, by having been the birth-place and cradle of their religion, was universally excited. This desire manifested itself in an expedition for the purpose as early as the tenth century; which proved impotent; but A. D. 1093. Peter the Hermit, carried away probably by a heated imagination, although as Fuller says, "some suspect him to be little better than a counterfeit, and a cloke-father for a plot of the Pope's begetting,"[2] travelled over Europe, setting forth the degraded state of the Christians in Jerusalem, and exhorted the people to vengeance with so much success, that hundreds of thousands of persons assumed the cross and took the road to the Holy City. All things gave place to this one object of desire: the claims of the world were entirely disregarded, and so expiatory was it deemed, that sinners when they assumed the cross were instantly regarded as saints. The appellation, however, was not justified by their conduct; intolerance and cruelty seem to have usurped in their breasts all other feelings, and the record of their journey presents but a continued series of perfidy and bloodshed. They were cut off by thousands;

[1] "Two pieces of gold was the annual price of the safety of every individual *infidel* in Jerusalem." Mills' "History of the Crusades."

[2] *Ut supra.* B. i. c. 8.

but, horde succeeding to horde, in July A. D. 1099, Jerusalem was taken possession of by the Christians, and Godfrey of Bouillon was appointed King. People of all ranks and all ages now wended their way as pilgrims to the sepulchre, but reached it with the greatest difficulty, and after the most severe distresses, caused by the various wandering bands both of Saracens and Turks who infested the roads. It was for the purpose of preventing, as far as possible, the recurrence of these difficulties, by affording protection to the pilgrims, that the order of the Knights Templars was instituted, about the year 1117, by two crusaders, named Hugh de Paganis or Payens, and Godfrey de St. Omer, or Audomare, who were at first joined by only seven persons. They originally called themselves *Milites Christi*, and then *Pauperes Commilitiones Christi et Templi Solomonis*,[1] and bound themselves to obedience to the order; chastity; and community of possessions. They came first into England about the commencement of the reign of King Stephen, and established themselves near *Oldbourne*, London, on the site of the present Southampton Buildings, where about one hundred years ago, when taking down some old houses, remains of their original temple were discovered, which, it appeared, was of a circular form like a part of the present church, and built of Caen stone.[2] During the reign of King Henry II. however, they removed to a spot of ground which they had purchased, between Fleet Street and the Thames, now known as the Temple, and which was then termed, in distinction from that which they had left, the *new* Temple.

The Knights of this order were at first very poor, so much so indeed, that one horse served two of them, as is

[1] Dugdale's "*Monasticon Anglicanum.*"

[2] Britton's "Architectural Antiquities of Great Britain." Vol. I.

represented on their seal which remains to us ; but, acquiring extraordinary reputation from their valorous conduct against the infidels, they became of great importance, "waxed suddenly insolent, disdained other orders, and sorted only with noblemen."[1] Their revenues from the bounty of their patrons, augumented to a surprising degree ; and they progressively established preceptories or commanderies[2] in Germany, France, England, Poland, Sicily, Cyprus, and other parts of Europe, whence after their numbers were reduced in Jerusalem, (and this, from the prominent part they played, was often the case,) they obtained reinforcements of Knights. It appears that they first assumed the title of Templars, or Knights of the Temple, about A. D. 1118, when Baldwin I. bestowed upon them a residence adjacent to the Temple at Jerusalem. According to Dugdale,[3] they wore linen coifs and close red caps ; their armour was of twisted mail, and over this was placed a white habit, on the front of which (above the left breast) was embroidered a red cross.[4]

During the whole of the Crusades the Templars were every where engaged in the thickest of the fight, and performed prodigies of valour ; but, notwithstanding the devotion thus exhibited, it appears to be generally admitted that much injury was done by them to the Christian cause in consequence of the violent hatred which existed between

[1] Matthew Paris.

[2] Scott says in a note (Ivanhoe V. ii. Edit. 1830.) the establishments of the Templars were called *Preceptories* and those of the Knights of St. John, *Commanderies ;* but by most writers on the subject these terms are used indiscriminately.

[3] "*Monasticon.*" p. 814.

[4] "And on his brest a bloodie crosse he bore,
The deare remembrance of his dying Lord."
Spencer's "*Fairy Queen.*" B. I. Can. 1.

them and the Knights Hospitallers, and led to constant collision. In 1259, indeed, a general engagement took place between them, when Mills relates (*ut sup.* Vol. ii. p. 252.) that the Hospitallers proved victorious and that scarcely a Templar escaped alive.[1] Fuller, moreover, says that "to save their own stakes, the Templars would sometimes play bootie with the Turks."

In the year 1185, Saladin defeated the Christians and gained possession of the Holy City, but more than a century elapsed before they were entirely routed, and a termination was put to a war which, in the face of the greatest disadvantages, had been carried on with the most unremitting vigour nearly 200 years.[2] A celebrated writer remarks, "that men will wrangle for religion, write for it, fight for it, die for it, any thing but live for it,"[3] and no examples, perhaps, could be quoted more in point, than the vast privations endured, the dangers encountered, the lives willingly sacrificed during the crusades, and the generally bad character of those who thus strived for religion's sake.

The Templars as a body did not exist long after the immediate occasion for them had ceased. In 1307, Philip le Bel, King of France—who was prompted, it is supposed, by a desire to enrich himself with their possessions—instituted most arbitrary and unexampled proceedings against them, in that country. They were accused of crimes against religion and morality of the blackest dye and most improbable character; were thrown into prison and exposed to the severest torture, in order to extort from them evidence

[1] See also Voltaire. "*Histoire des Croisades.*" *Passim.*

[2] Fuller says it was a war "for continuance the longest, for money spent the costliest, for bloodshed the cruellest, for pretences the most pious, and for the true intent the most politick the world ever saw." p. 228. *ut sup.*

[3] Colton's "*Lacon.*"

against their fellows. Some, unable to endure it, acknowledged all that was required of them; others signed confessions written in latin, which they did not understand,[1] and afterwards, when restored to health, recanting in the first instance and denying in the second, were publicly burned alive as relapsed heretics. Amongst these was James de Molai, the grand Master, who in the extremity of his anguish confessed he had, as a Templar, denied Christ, and trampled on the cross, but ultimately died before a slow fire, A. D. 1314, abjuring this forced confession and proclaiming the innocence of the order. The institution was declared to be abolished by Pope Clement, A. D. 1312, and the principal of their vast possessions, which, it seems, Philip himself coveted, and which, without doubt, caused their downfall, were, ultimately, as we shall see, bestowed on the Knights Hospitallers of St. John.[2] Similar steps were taken all over Europe, and the the fraternity was entirely broken up. In England, it is true, under Edward II. the proceedings were milder, but the result was the same.[3]

After the dissolution of the order we find that Edward

[1] Lyttleton's "History of England." Vol. i. p. 491.

[2] The Templars, at their dissolution, possessed 16,000 lordships (Dugdale) "as Sir John Cornwall, Lord Fanhop said merrily, that not he, but his stately house at Ampthill in Bedfordshire was guiltie of high treason, so certainly their wealth was the principal cause of their overthrow. We may believe King Philip would never have took away their lives if he might have took their lands without putting them to death: but the mischief was, he could not get the honey unless he burnt the bees." Fuller, *ut. sup.* B. v. p. 233.

[3] *Ferrati*, of Vicenza, a writer of the fourteenth century, says "that there were 15,000 Knights distributed over Christendom at the time of the dissolution of the order," as quoted in Mills' "History," *ut. sup.* which see for an ample dissertation on the proceedings against them. On the same subject see also "*Monumens Historiques relatifs à la condemnation des Chevaliers du Temple et l'Abolition de leur Ordre, by M. Raynouard;*" and Wilkins' "*Concilia.*" Vol. II.

II. bestowed the new Temple "et terram que vocatur Ficketts Croft juxta London', et ômia alia tenta et reddit', cum pertin', que fuerunt Templariorum in civitate et suburbüs London'," upon Adamar de Valence, Earl of Pembroke.[1] Two years afterwards, however, it appears, that the King, having made some other arrangement with this nobleman, granted the Temple to Thomas Earl of Lancaster, and on his attainder it reverted to the Crown. In 1324, by a council holden at Vienna, all the lands of the Templars, ("lest the same should be put to profane uses") were given to the Knights of St. John, who were at that time in especial estimation for the valour they had displayed against the Turks at the Isle of Rhodes;[2] among these was the Temple, London, which for some reason, not apparent, they conveyed to Hugh le Despencer, the King's favourite: and upon his death it once more devolved to the crown.

Edward III. A. D. 1328, in consideration of an annual rent of £24. gave possession of the Temple and its appurtenances for ten years to William de Langford, but in the following year, it appears that the prior and the brethren of the order of St. John were restored to "the Church and places sanctified and dedicated to God; by reason whereof William Langford was abated £12. 4s. 1d. of his said rent."[3] On the expiration of the said ten years, the prior having promised £100 towards an expedition into France, the rest of the manor, together with the church, church-yard and cloisters, was granted by the King to the brotherhood. The Knights shortly afterwards leased the Temple and its appurtenances, for a rent of £10. per annum

[1] Malcolm's "*Londinium Redivivum.*" Vol. II. p. 287.

[2] Strype's Edition of Stow's "Survey of London," &c. B. iii. p. 271.

[3] Malcolm, *ut sup.*

to a society of students of the common laws of England, who, finding their numbers increasing, formed themselves, in the reign of Richard II. into two societies, known as those of the inner Temple and of the middle Temple,[1] to whom equally the present church belongs. The relation thus far appears to rest chiefly on tradition, as the populace, led by Wat Tyler, who rose in insurrection in the reign of Richard II. (A. D. 1381.) destroyed all the records of the place. An ancient M.S. says, the rebels went to the Temple "et jetteront les measons a le terre et avegheront tighles issint que ils fairont coverture en mal array et alleront en l'esglise, et pristeront touts les liveres et rolls de remembrances que furont ou lour huches deins le Temple de apprentices de la ley, et porteront en le haut chimene et les arderont."[2]

The fact, however, that lawyers did reside there in the reign of Edward III. is confirmed in some lines by Chaucer, who appears himself to have been a Temple student.

In the 32d of Henry VIII. the order of St. John was dissolved, and the Temple again became the property of the crown: the law students however—the new Templars, as Fuller quaintly calls them, still held it on lease, "defending one Christian from another as the old ones did Christians from Pagans," (p. 97. *ut sup.*) till the time of James I. who, in the sixth year of his reign, granted the whole to Sir Julius Cæsar, Knight, the Benchers and others of the Temple and their assigns for ever, "for the reception, lodging and education of the professors and students of the laws of this Realm," at a rent of £10. yearly from each Society.[3]

[1] Britton's "Illustrations of the Public Buildings of London." Vol. I. p. 137.

[2] Herbert's "Antiquities of the Inns of Court and Chancery." p. 189. See also "Stow's Survey," Strype's Edition. B. iii. p. 271.

[3] Britton's "Public Buildings," *ut sup.*

Formerly the Church appears to have been the general resort of the students and others, as we see by "A Description of the form and manner how and by what orders and customs the state of the Fellowship of the Middle Temple is maintained; and what ways they have to attaine unto learning," (written in the time of King Henry VIII). In this we find the following "Item. The learners have no place to walk in and talk and confer their learnings, but in the church; which place all the terme-times hath in it no more quietnesse than the *pervyse of Paul's*—by occasion of the confluence and concourse of such as are suters in the law." Again, Butler says in "Hudibras" (part iii. canto iii. line 760.)

> "Retain all sorts of witnesses
> That ply i' th' Temple under trees,
> Or walk the round, with knights of the posts,
> About the cross-legg'd knights their hosts."

and Stow calls it "the round walk."

Round and polygonic buildings, respecting the origin of which there has been much disquisition, were erected in the earliest periods of civilization, when probably the form, a pleasing one, alone had influence. Pausanias writes that the Thracians builded their temples round, and open at the top.[1] At Athens we have one of this form remaining, known as the choragic monument of Lysicrates;[2] and at Rome many, namely, all the temples dedicated to Vesta; the Pantheon; the Mausoleum of Cecilia Metella; the temple of Minerva Medica; the temple of Hope; that of

[1] Britton's "Architectural Antiquities," Vol. I. p. 17. which see, for much interesting information on this subject.

[2] Supposed date about 330 years B. C, in the time of Demosthenes, Apelles, and Alexander the Great. The Treasury at Mycenæ and the octagon tower, known as the Temple of the Winds, may also be noticed.

Remus and Romulus; the church of St. Agnes, and others. After the introduction of Christianity and the institution of baptism—which was at first by immersion—a building for this purpose, near, or attached to the church, became necessary, and these we find were constructed either circular or polygonal, "in order that the assistants might from all sides more easily view the cistern that served as a font;"[1] and Helena, in whose reign many of these baptisteries were erected, when she built the church over the Holy Sepulchre at Jerusalem, gave to it the circular form, perhaps either from the remembrance of these, or on the like principle, namely, that—the tomb (for possession of which so much blood, and so much money were afterwards expended) being placed in the centre—it was the form best adapted to enable a number of persons distinctly to view at the same time the object of their pilgrimage.

That the Templars then, when they had occasion in their own country to erect churches for the purposes of their order, should adopt the form of this building, the protection of which from insult was one of their chief duties, appears quite natural; and accordingly we find that in all their edifices the circular form prevailed. In England we have four *round Churches* remaining, viz. those of St. Sepulchre, at Cambridge, and at Northampton, the Temple Church, London, and that at Little Maplestead, Essex, all of which have been ascribed by some authors, Dallaway amongst the number, to the Knights Templars.[2] There is every reason, however, to believe that this is not the fact; but without going into a question, which would lead us somewhat astray, suffice it to state, that the church of St. Mary, London, the

[1] Hope's "History of Architecture," p. 115.

[2] "Discourses upon Architecture in England," p. 47.

subject of our notice, was completed about the year 1185, when it was dedicated to the service of the Virgin by Heraclius, the patriarch of Jerusalem.

Heraclius visited England, it appears, in company with the grand master of the Templars, and the commander of the Hospitallers, with the view of inducing Henry II. to afford his personal aid to the cause of the cross, or, in the event of his refusal, to obtain the presence of one of his sons. Failing in both these objects, (for the parliament held it was more wholesome for the king's soul that he should defend his own country against the barbarous French, than that he should provide for the safety of those in the East in his own person,) the patriarch's rage knew no bounds, and he lavished the most virulent abuse on the monarch. "The kynge, however, kepte his pacience and sayd, 'I maye not wend out of my londe, for myn owne sonnes wyll aryse agayne me whan I were absent.' 'No wonder,' sayde the patryarke, 'for of the devyll they come, and to the devyll they shall go, and so departed from the kynge in great ire.'"[1]

The foundation of the Temple Church was commemorated by the following inscription engraved within a half-circle in Saxon capitals, which, it is recorded by Stow, was copied by Mr. Holmes from that originally set up on the building.

+ ANNO · AB · INCARNA
TIONE · DOMINI · M°C·L·X·X·X·V°·
DEDICATA —÷— HEC · ECCLESIA · IN · HONO
RE · BEATE · MARIE · A · DNO · ERACLIO · DEI · GRA
SHE · RESVRECTIONIS · ECCLESIE · PATRI
ARCHA · IIII · IDVS · FEBRVARII · IQ · EA · ANNATIM·
PETETIB · DE · IIVNTA · IS · PENITETIA · LX · DIES · INDVLSIT ·

[1] Fabian's "Chronicles," p. 280. edit. 1811.

By order of the Benchers of the two societies, a copy was made of this, in 1811, and put up in the inside of the church over the western entrance, where it is still to be seen. The *indulgence* mentioned in it, the Rev. Mr. Pegge states, in his "Sylloge of Inscriptions," is the earliest instance of the kind that he met with.[1]

Weever writes that "some hold the Temple was built by Dunwallo Mulmutius, A.M. 4748, as a place of sanctuary," and he goes on to say, although it was "newly founded of farre later times and dedicated to the honour of the blessed virgine," he himself believed it to be much more ancient than the generally received date.[2] In regard to this point, however, no other information is to be obtained, and little attention can therefore be paid to it; but we may safely infer that no part of the present building is of earlier date than that recorded in the preceding inscription.

[1] As quoted in Britton's "London," *ut supra*, Vol. I. p. 138.

[2] "Funeral Monuments," p. 441.

The Temple Church, at this time, consists of two parts; namely, the circular portion, or nave, already referred to, and an oblong addition (the choir) probably of later date, which is the part appropriated to the church service; the circular portion serving merely as a vestibule to it. A similar additional building belongs to all the English round churches, and has led to some discussion. Dallaway[1] asserts roundly that all these churches in their original design were merely circular, and that the oblong choirs, to which they are now but lobbies, are subsequent additions. To this, however, we are not disposed implicitly to assent. The church of the Holy Sepulchre at Jerusalem, which, as we have said, was built by the Empress Helena at the commencement of the fourth century, and, as it appears, was rebuilt by Charlemagne in the ninth, presents the appearance of an oblong building, semicircular at the west end, and terminating at the eastern in a nearly semicircular apsis. It is covered by two large domes, or cupolas, and is divided in the interior into a circular building (the western end), in the centre of which is placed the tomb of our Saviour, and a nearly square church communicating therefrom towards the East, and occupying the remainder of the building: within the area of the circular part, an aile is formed by a series of stone columns and piers indifferently, with semicircular arches which support the drum of the dome. The form, therefore, it may be seen, is precisely similar to that of the Temple Church, and of the other round churches, *as they now stand:* nor does there seem to be evidence to induce the supposition that it was at any time different. It may be mentioned too, that adjoining the eastern end of the building at Jerusalem there is a small crypt communicating therewith,

[1] "Discourses," *ut supra*, p. 47.

(on the site of which our Saviour's cross was discovered) [1] which is known as Helena's chapel, serving, almost, to identify the three divisions as coeval.[2] There is so much obscurity, however, in the accounts of the older writers—in that of Bede, for example, it is described as a large round church encompassed by *three walls* and supported by twelve pillars,[3]—that nothing positive can be advanced on the subject. If, however, the church of the sepulchre were originally of its present form,—and there does not appear to be any cause to doubt this,—it seems but reasonable that the military knights, when they erected their churches in England, professedly in imitation of that, should have raised not merely the circular vestibule but the oblong choir which we find attached. In the case of one of them, at all events, namely, the church of Little Maplestead, which, if not built by the Templars, certainly was after the same model, and with a like purpose, it was discovered, on strict examination at various points of the building, that all the foundations throughout are on one level; that below the ground there is a set-off of six inches externally, which runs round the whole of the building; that at the points where the circular portion of the church unites with the oblong, there is not the

[1] During the middle ages, as is well known, it was believed the relics of saints and martyrs were endowed with miraculous powers, and they were, in consequence, eagerly sought after by the pious of all degrees. As may be supposed, the Roman Hierarchy did not allow an appetite so advantageous to its coffers to languish for want of food, and none being more prized than the relics of the cross on which our Lord was crucified, we find, as Erasmus said, that if the fragments, received throughout the world as such, had been collected together, there would have been sufficient to build a ship.

[2] To our friend, Dr. Holt Yates, for the loan of some excellent drawings made during a residence in Jerusalem, and from which the foregoing description is taken, we offer acknowledgments.

[3] "Architectural Antiquities," *ut supra*, Vol. I.

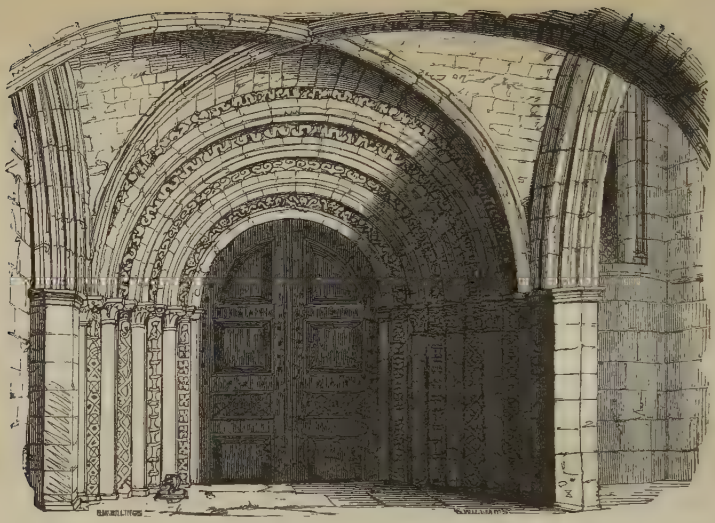
slightest indication of any difference in workmanship or materials; and again, it was clearly ascertained that the whole of the chamferred plinths to the buttresses, each of them having been examined separately, are on the same level; tending to prove, almost beyond a doubt, that the different parts of the building are of one date.[1]

At the Temple Church, as we have said already, the two portions display a trifling difference in style, and were evidently built at different though not distant periods; but whether at the first it may not have consisted of two parts, as at present, one of which was afterwards, perhaps accidentally, destroyed and renewed; or at all events, whether it was not originally designed to include the two parts, although not completed until some years from each other, we are unable to determine. Stow says that the church was "again dedicated and belike also newly *re*-edified" in the year 1240,[2] to which period the choir is generally ascribed; and one would almost suspect that had the church previously consisted merely of the circular building—had so large a portion of it as the choir forms then been *added*—some other word would have been used.

The entrance to the Temple Church, which is at the west end, is by a beautiful semi-circular-arched doorway, deeply recessed, having columns with enriched capitals on each side, and several ornamented archivolts around, springing from the former. The accompanying wood-cut affords a representation of it. This doorway leads immediately into the circular portion of the building, and of this our engraving displays the arrangement and architectural features. It presents, as may be seen, a very interesting mixture of the

[1] "The History and Antiquities of the Round Church at Little Maplestead, Essex," by William Wallen, Architect, p. 152, an interesting volume.

[2] "Survey of the City of London, &c." Strype's Edit. B. III, p. 271.



WESTERN DOORWAY.

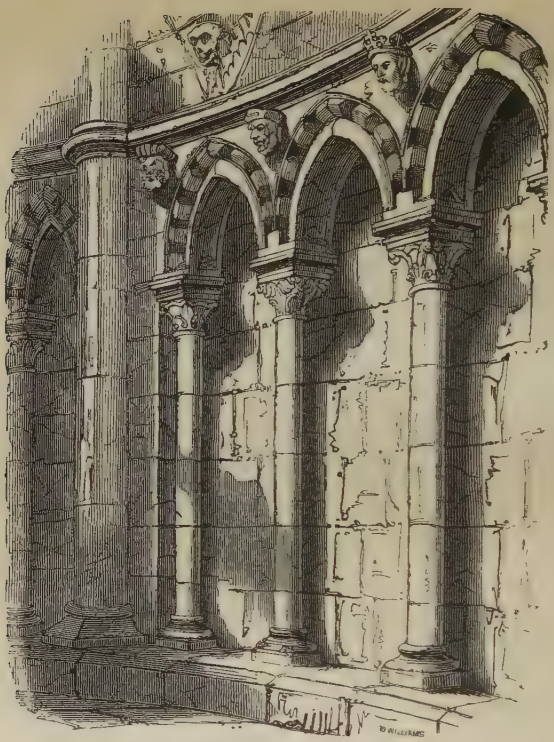
Anglo-Norman circular with the early-pointed style—a specimen of that period in English architecture which has been termed the *intermediate;* when the solid and substantial forms of the semi-circular arch, and comparatively short and massive column, were about to give place to the fairy-like elegance and grace of the slender shafts, the minutely divided supports, and the richly-diversified forms which distinguish the pointed style. At the time of its erection, namely, A.D. 1185, and indeed even earlier, we may consider that the pointed style was in a great measure established in England upon systematic principles, as may be seen, without naming other instances, in the choir of Canterbury Cathedral, as well as in that other portion of it called Trinity Chapel and Becket's Crown; which parts were chiefly erected between the years 1175 and 1184.[1] We must suppose, therefore, either that a perfect knowledge of the

[1] Britton's "Chronological History of Christian Architecture in England,' p. 118, and the same author's volume on Canterbury Cathedral.

new style had not reached the architect—although from the intimate connection which subsisted between the professors of the art as members of the fraternity of Free-Masons, (and by which alone we can account for the sudden and universal developement of certain portions of a style, to be noticed in tracing the history of Gothic Architecture,) new principles were usually transmitted quickly from one to the other—or that caprice induced the admixture.

As may be observed in our engraving, an aile is formed within the area by six clusters of columns, each consisting of four insulated shafts banded together near the centre for support, and bearing pointed arches, the soffits of which are divided into several mouldings. Above these arches, and on the same face, (thus making the upper diameter of the building withinside less than the lower by the whole width of the aile on each side,) is a triforium, or gallery passing round the whole circumference, and adorned by a series of interlaced arches ; while in the clere-story above occurs, over each archway, a semicircular-headed window. From the abacus of each of the clustered columns (which is peculiar in its plan) rises a single shaft on the face of the triforum and clere-story to the top of the building, and from this spring ribs which support a flat ceiling, apparently, however, not original.

The groining over the aile, which is simple, is formed by cross-springers from the clustered columns to single columns attached to the external wall of the building, and has enriched bosses at the intersections. Upon the wall of the aile there is a continued arcade adorned by a billet-moulding, and short columns with enriched capitals ; and in the spandrels, as may be seen by the annexed engraving, occurs a series of sculptured heads



PART OF ARCADE IN THE CIRCULAR AILE.

which are of masterly design, and display astonishing variety of character.

These heads were said to be moulded in a coarse sort of mortar; but in 1827, when the circular portion of the church, including this arcade, was generally restored,[1] under

[1] To record this restoration, the following inscription appears within the easternmost window of the aile, and above the same window on the outside of the church.

HUJUSCE . ÆDIS . SACRÆ
PARTEM . AUSTRALEM . SIBI . PROPRIAM .
RESTITUI . CURAVIT .
INTERIORIS . TEMPLI . HOSPITIUM .
JOHANNE . GURNEY . ARMIGERO .
THESAURARIO.
MDCCCXXVII.

TEMPLE CHURCH.

Interior of the Circular part

London. Published by J. Taylor, Fleet Street, July 1, 1825.

the able direction of Sir Robert Smirke, they were found to be of Caen stone, as were the capitals of the columns, and some few of the latter were used again. The present heads, which are carved in Portland stone, are copies of the originals. Above this arcade are eight semicircular-headed windows; four on each side of the west door.

Originally there were two small apartments attached to the south side of this part of the church, and communicating with it by a doorway from the aile; these, were removed in 1824. The triforium around the upper part of the circular area is approached by a small well-staircase—which also leads to the roof of the choir. Within a turret on the north side at the junction of the two portions; and communicating with this staircase is a small apartment, formed within a pier of the building, about four feet six inches long, and two feet six inches wide, which, it is supposed, was used as a penitential cell, or place for confinement.

On the floor of the area of the circular nave are two singular groups of sepulchral *Effigies* (each surrounded by a light railing) which have excited much discussion, and, although sadly mutilated, may be regarded as amongst the most interesting remnants of ancient English sculpture.

The northern group consists of five recumbent figures of knights, armed *cap-à-pie*, cut in high relief out of solid blocks of stone—each independent of the others—which at the same time form the plinths on which they rest; and the southern group, of four similar figures and a coffin-shaped stone *en-dos-d'ane*. The knights are represented in chain armour with surcoats, and bear shields of the Norman form, which however differ much in length: all, with one exception, repose on cushions, and the greater number have a lion, or other animal, at their feet.

In attitude, which is mostly spirited, they differ. Six of them are cross-legged, a position supposed, for some time, peculiar to the effigies of actual crusaders, but known now to have been employed to represent not only persons who *went* to Palestine as soldiers or pilgrims, but those who had vowed to go, or even those who had merely contributed funds to carry on the holy war. This statement is made more certain by the fact, in addition to other circumstances, that there are instances of effigies representing females on their tombs in this singular position.[1] The custom appears to have been nearly confined to England, and Dr. Nash[2] states that none of these cross-legged monuments are later than the reign of Edward II. or the beginning of Edward III. nor earlier than that of Stephen. Mr. Pennant mentions two modern examples on the tombs of persons who died in the seventeenth century, and are thus represented at the church of Mitton, in Yorkshire, but these appear to be quite exceptions to the general fact.

The notion which at one time prevailed that cross-legged figures were confined to the representation of Knights Templars has been long since exploded.

Relative to the singular arrangement of the statues upon the pavement of the church, it appears nearly certain that they were not always in the situations they now occupy; but, probably, were separately disposed in various parts of the church, on altar-tombs, or pedestals; and during some reparation, or from peculiar circumstances, were placed as they are now seen. The want of chronological order apparent in their arrangement, the crowded position, and the absence of any similar instances, assisted by the fact that

[1] Mills' "History of the Crusades," Vol. II. p. 9.

[2] As quoted in "Facts relating to the Temple Church." by J. Jekyll, Esq.

on excavating the ground beneath the northernmost group during the repairs in 1811, no coffins or remains were discovered, are sufficient evidence in support of the assertion.

To identify the various statues, with the exception of three or four, appears at this time to be impossible. We learn from Gough [1] that the first figure of the southernmost group, is representative of Geoffrey de Magnaville, Earl of Essex, who was killed in the year 1148, while besieging the castle at Burwell: and having been buried in the old Temple before mentioned, was afterwards removed to the present building. In this figure, the right arm is placed upon the breast, and the left supports a shield charged with rays on a diamond ground, now almost obliterated. The sword, as is the case with two of the other effigies, hangs on the right hand side.[2]

The next figure, which is represented as sheathing the sword, is of William Marshall, *Le Mareschall*, Earl of Pembroke, who died 1219: the shield, slung on his left arm, was charged with a lion rampant, which formed part of his arms; this however is now nearly illegible.[3] His son William Marshall, second Earl of Pembroke, who died in April 1230, is commemorated, it is stated, by the fourth effigy, a larger figure, and in a better state of pre-

[1] "Sepulchral Monuments of Great Britain." Vol. I. Part i. p. 23.

[2] In relation to the charge on the shield of this statue, Gough *(ut sup.)* observes in his introduction, (p. cv.) 'the first instance of arms on a shield on monuments, given by Montfauçon, in France, is in 1109; the oldest I have met with in England, is on the shield of Geoffrey Magnaville Earl of Essex, in the Temple Church.'

[3] "Upon William the elder, his tomb, I some years since read in the upper part *Comes Pembrochiæ*, and upon the side this verse;

. . . . *Miles eram Martis,*
Mars multos vicerat armis."

Camden's "*Britannia*." Middlesex.

servation than the others. The sword is suspended on the right side of the figure.

The third is much smaller than the others, and represents a youthful knight, bare-headed, with a cowl about his neck; "as if," says Mr. Pennant,[1] "according to common superstition in early days, he had desired to be buried in the dress of a monk, least the evil spirit should take possession of his body." His arms are crossed devotionally upon his breast, and the shield, which is slung on the left arm, is charged with three water bougets, the insignia of the Ros family. Weever,[2] from a portion of a Latin inscription appertaining to one of these cross-legged effigies which he discovered amongst the Cottonian M.S.S. and applied to this statue, supposes it to represent Robert Ros, a Templar who presented to the order the manor of Ribston, and died in the year 1245. Gough, however, assigns this figure, on the authority of Bishop Tanner, to the second Lord Ros, surnamed Fursan, as the person who actually presented Ribston to the Templars. He died 1227.

The stone coffin *en-dos-d'ane* forms the fifth subject in this group, and may be regarded with interest. The ridges and angles of its cover present a kind of cross, the top of which Gough states, for it is now hardly discoverable, terminated in a trefoil. "The foot rests on a bull's head, or perhaps a ram's, referring to the Holy Lamb; and from the middle of the shaft, issue two fleurets or leaves." This, he supposed, may be the monument of William Plantagenet, fifth son of Henry III. who, we know, was buried somewhere in the church, A. D. 1256, but the size of it much militates against the assertion.

[1] "Some Account of London." 5th Edition. p. 222.

[2] "Funeral Monuments," as quoted in "Illustrations of Public Buildings of London," *ut sup.* Vol. II. p. 141.

Of the figures composing the second group, namely, that on the northern side of the area, little or nothing is known. One of them, it appears from Camden and Weever, is meant for Gilbert Marshall, the third Earl of Pembroke, who was killed by falling from his horse in a tournament at Hertford in the year 1241 ; and one might be tempted from the general resemblance of the third, or centre figure, to that of the second Earl of that name (before particularised) more especially in the peculiar size, and from the circumstance of the sword hanging at the right side of it, to point to this as the one intended for him. Camden however says that the statues of William, and his sons William and Gilbert, all marshals of England and Earls of Pembroke, were still to be seen in this Temple, *cross-legged ;* and as this figure is not so, we are unable to hold the position. The fifth figure, numbering from the southernmost, which is cross-legged and has an unusually plaintive and pleasing aspect, has been by some assigned to him.

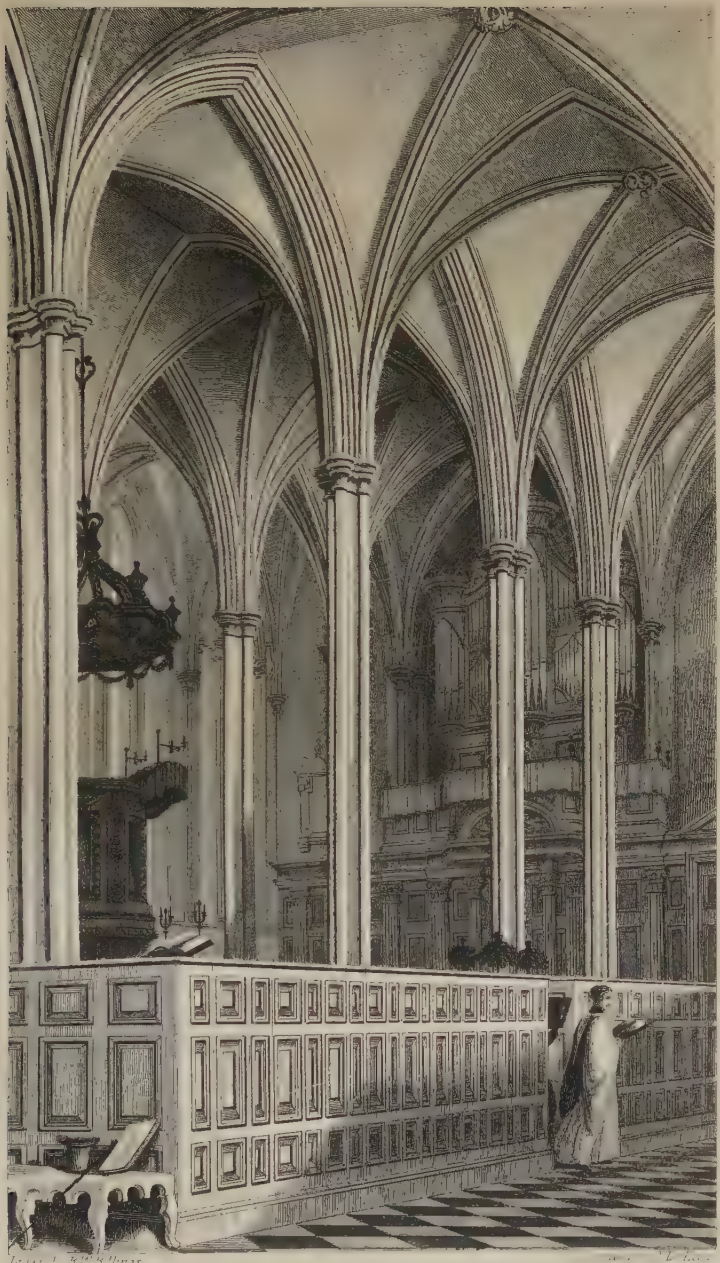
The first figure in this group may be noticed as having foliage or roses sculptured on either side of the cushion which supports the head ; and the fourth for the peculiarly spirited manner in which the individual is represented, as trampling on a dragon, and at the same time drawing his sword.

Gough, mentions, as a circumstance communicated to him on good authority, that a Hertfordshire baronet made application to the society of Benchers, "for some of these cross-legged knights," to adorn a parochial chapel newly erected by him ; but that they, discovering as much good sense as regard for the remnants of ancient times, refused compliance. At the present moment the absurdity of the application, (now apparent to all, but seemingly then refused

without any expression of surprise,) induces involuntarily a smile ; and this anecdote is therefore interesting, as affording one example, among many, of the vast change in public opinion relative to the works of our forefathers, which has taken place so happily, and so universally within a few years. The remnants of the past have proved, and will prove, stepping-stones for the future. While telling us by intelligible signs what things have been, they appeal to our pride, forbid us to recede, and eloquently point out the way for an approach to excellence.

The oblong portion of the church, or *Choir*, which is one of the most pure and elegant examples extant of the early pointed style, is divided by clustered columns into three unequal ailes ; the side ailes being each about two-thirds the width of that in the centre. The clustered columns, which are four in number on each side, and do not consist of small independent shafts, as in the circular building, but form solid pillars, are extremely light and elegant, and are connected by pointed arches, the soffits of which are divided into numerous mouldings. The groining of the centre aile, which is of stone, is formed merely by cross-springers, consisting of simple mouldings, which rise from the caps of the columns, and have carved bosses at the intersections. Over the side ailes similar ribs are received on the caps of columns attached to the walls, but here they rise more pointedly, in order to make the ceiling to the three parts, the same height from the ground.

In each of the five compartments, into which the side walls are thus divided, occurs a triple lancet-headed window occupying nearly the whole space ; so nearly indeed, as to form each side of the church into a continued series of openings and mullions, and to give to it an astonishingly light and graceful appearance. The mouldings around the heads of



TEMPLE CHURCH.
view of the Interior in the Vestry Room

the triple windows are supported by small insulated columns, banded for strength near the center, and, as well as the columns themselves, are very beautiful in their details, as may be seen by our engraving of this portion of the building.

At the eastern end are three windows precisely similar to those in the ailes, excepting that the one in the centre is considerably larger than any of the others, and has in the spandrels formed by the line of groining, two small quatrefoil panels; the only instance of the occurrence of this ornament throughout the church.

Like many others of our old sacred buildings, this part of the Temple Church is sadly disfigured; not merely by the pewing, which, although an evil so far as regards the appearance of our religious buildings, is yet a necessary one, but by the anomalous introduction of various fittings in the *classic* style; such as the altar-piece, the pulpit, and the organ-gallery.[1] The former, which is of oak, is a heavy composition of Corinthian columns &c., but presents in the wreaths of flowers, by which it is adorned, several specimens of most exquisite carving, to be ascribed almost with certainty to Grinling Gibbons. The pulpit and sounding-board, also of oak, are elaborately carved, but in point of execution may not be compared with the altar-piece. The organ-screen bears on it the date of its erection, 1682; about which time probably, (or shortly after, for the building was repaired in 1695,) many other inconsistencies, remains of which are still apparent on the outside of the church, were executed. The roof above the choir, which is of a very steep pitch, is somewhat singular in construction.

Against the south wall of the choir at the east end, oc-

[1] The Organ is remarkable for its excellence, and is one of the oldest in London.

curs a recumbent figure of a bishop, (holding a crosier in his hand, and clad in the pontifical robes,) resting on an altar-tomb, about 18 inches from the ground, and surrounded by an iron railing. This figure, which is boldly, we may almost say beautifully sculptured, has given rise like those in the circular nave, to much discussion; some supposing it to commemorate Heraclius, the patriarch of Jerusalem, who, as we have said, consecrated the church in the year 1185.

On the 7th of December, 1810, this tomb was opened, and within it was found an entire skeleton of a man wrapped in sheet lead, with several pieces of a crosier, or pastoral staff by his side.[1] There were also found portions of the skeleton of an infant; a circumstance involved in much mystery. The dust in the coffin Mr. Jekyll relates,[2] was carefully sifted, in the hope of discovering an episcopal ring, but without success. It appeared, however, that the tomb had been previously examined, and most probably rifled; (perhaps by Wat Tyler's band,) for the leaden envelope, part of which had perished, had been cut down the centre by a blunt instrument of some sort. If this, then, were the tomb of Heraclius, who as we know, returned from England to Jerusalem, it is clear he must have been brought here a second time, and, as it would appear, expressly for the purpose of sepulture. The Temple church was accounted so holy, that the most distinguished people in the kingdom as-

[1] According to the ordinances of the Pope, a bishop was not to be considered inaugurated until he had received from the Pope's agent the *pall* and *crosier*, for which a comparatively large sum of money was required. These were usually buried with their owner, either on superstitious grounds, or more probably as it would appear, in order that the new bishop might not fancy that the old crosier would suit his purpose as well as a new one, and so defraud the Pope of his *hardly*-earned dues.

[2] "Facts Relating to the Temple Church," *ut supra*.

pired to be buried there ;[1] and Mr. Jekyll thinks it not in the least unlikely that Heraclius was brought over: there is not however the slightest evidence of such a circumstance, nor does it seem even probable ; Heraclius on his return to the holy city having "lived viciously, and died obscurely."[2]

Malcolm states without question or comment,[3] on the authority of Mr. Nichols, that this elegant monument is to the memory of Silvester de Everdon, who was Bishop of Carlisle from 1246 to 1255, when he was killed by a fall from a mettlesome horse ; and as we know that he was buried in this church, there can be but little doubt on the subject. In regard to the infant's skeleton found within the tomb, there have been several suppositions, but there is no certainty. If this be the tomb of Everdon, it does not appear out of character to suppose that the body of the infant, William

[1] The Temple was often made a storehouse for treasure too. Stow says on the authority of Matthew Paris, "that in the year 1232, Hubert de Burgh, Earl of Kent, being prisoner in the Tower of London, the king was informed that he had much treasure laid up in this new Temple, under the custody of the Templars. Whereupon he sent for the Master of the Temple, and examined him straightly ; who confessed that money being delivered unto him and his brethren to be kept, he knew not how much there was of it." And again, that in the year 1283, "Edward I. taking with him Robert Waleran and others, came to the Temple ; where calling for the keeper of the Treasure-house, as if he meant to see his mother's jewels that were laid up there to be safely kept, he entered into the house, breaking the coffers of certain persons that had likewise brought their money thither ; and he took away from thence to the value of £1000. Many parliaments and great councils have been there kept, as may appear by our histories." "Survey," *ut sup.* B. III. pp. 270, 271.

[2] Fuller's "Historie," *ut sup.* Heraclius, or Eraclius was born at Auvergne in France, and was in early life made Archbishop of Cæsarea. In 1181, (an old M. S. quoted by the author of *L' Art de Vērifier les Dates*, says 1180.) he was "for his handsomenesse" made Patriarch of Jerusalem, and caused great scandal soon after the appointment by his conduct. He died A. D. 1193.

[3] *Londinium Redivivum*, Vol. II. p. 294.

Plantagenet, before mentioned, who was buried here about 1256, may have been placed within it: as however there is no authority for such an assertion, it is advanced with the greatest diffidence.

Against the north wall, at the east end, is a figure to the memory of Edmund Plowden the lawyer; who died 1584:[1] it is recumbent on an altar tomb, with a composed alcove; and at the west end of the church is a figure, kneeling before a desk beneath a canopy or alcove similar in outline to the last, in commemoration of — Martin, sometime Recorder of London. This monument has no date, but presents the following inscription:—

"Salve, Lector.
Martinus jacet hîc; si nescis cætera, quære
Interea tumuli: sis memor ipse tui.
Vale, Jurisconsulte.
Accedit totum precibus quacunque recedit,
Litibus eternum sic tibi tempus erit."

On the south wall, among many tablets to the memory of benchers and others, is one to *Anne Littleton*, who died 1623, daughter-in-law to Sir Edward Littleton; and, immediately against it, a second to commemorate *Clement Coke*, son of Sir Edmund Coke; a coincidence which can hardly escape notice. A long epitaph on the former, as recorded by Strype,[2] ends thus prettily:

[1] Plowden the celebrated author of the "Reports," studied the elements of legal knowledge, in which he afterwards became so eminent a proficient, at the Middle Temple, and held there the office of treasurer during the rebuilding of the great Hall, in one of the windows of which, his arms, with the date 1576, still remain. This gentleman was of an ancient family in Shropshire, and a most distinguished lawyer and author. Herbert's "Antiquities," *ut supra*. p. 269.

[2] Strype's Edition of "Stow's Survey," &c. *ut supra*, B. III. p. 272.

"Keep well this pawn, thou marble chest;
'Till it be called for, let it rest.
For while this jewel here is set,
The grave is but a cabinet."

The celebrated Selden who died in the year 1654, was also interred here. He is reported to have been supereminently conversant with the laws and literature of his country; but, says Pennant, "towards the close of his life, he was so thoroughly convinced of the vanity of all human knowledge, as to say that the 11th, 12th, 13th, and 14th verses of the second chapter of the epistle to Titus, afforded him more solid consolation than all he had ever read."[1]

The general dimensions of the church within the walls are as follows. Diameter of the circular area, 58 feet. Length of the choir 82 feet. Width 58 feet, and Height 37 feet.[2]

The appearance presented at this moment by the exterior on the south side of the church,—which until a few years back, was hidden by various buildings now cleared away,—is perhaps sufficiently indicated by our engraving. This aspect however, given to it in the late restoration, was not extended to the other fronts of the church, probably for lack of funds. The northern half of the circular building, to be observed from some of the adjoining houses, presents battlements around the upper portion, (although probably this was not the original form,) instead of the close parapet and corbels introduced on the other side; and the roof over the aile, which is there covered with tiles, is seen from below. At the east end there are three high gables, each

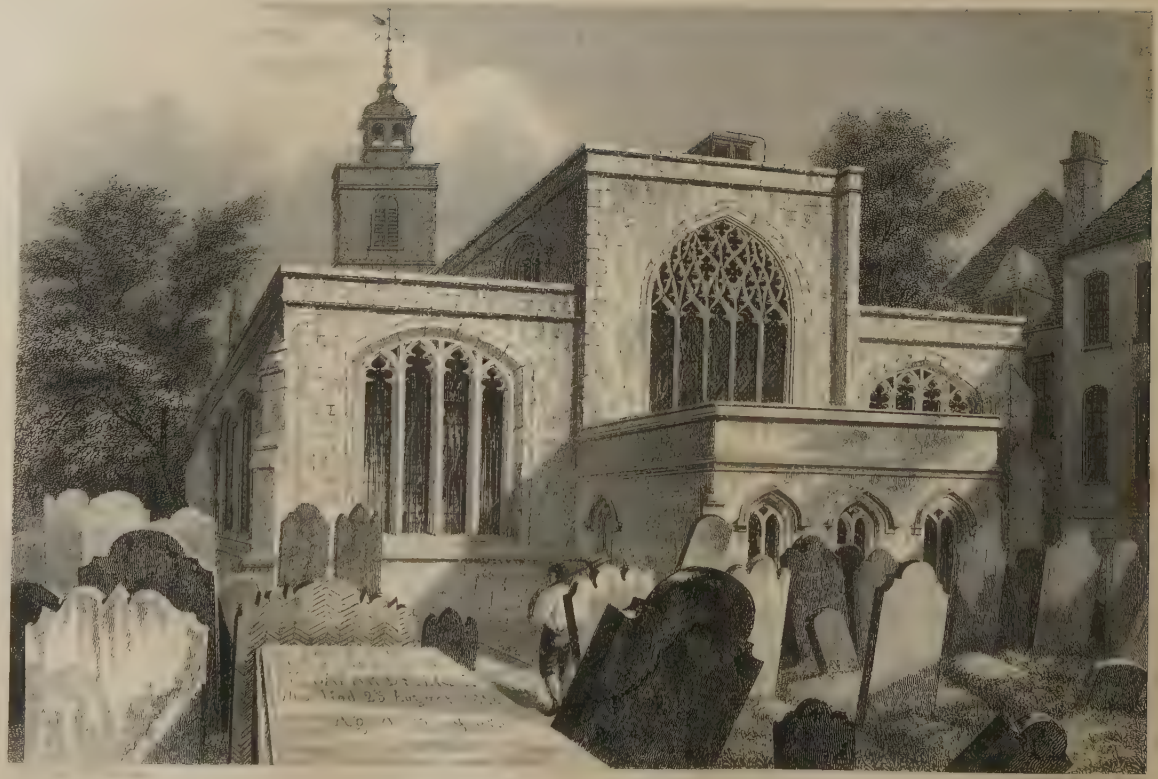
[1] "London," *ut supra*. p. 224.

[2] Britton's "Illustrations of the Public Buildings of London." Vol. I. p. 144.

crowned by a small urn with a flame issuing from the neck of it,—a slight relic probably of the alterations and *adornments* made at the end of the seventeenth century ; a period when an universal contempt for gothic architecture seems to have been displayed, and all were desirous to mould their ideas by the remnants of classic art which were then becoming generally known. This part of the building forms the subject of one of the illustrations.

In concluding our account of this interesting edifice, we cannot avoid one remark in regard to the obvious alterations made in the character of the mouldings introduced on that side of the church which has been restored, more especially of the choir. When no remnants of those portions of a building which are to be imitated exist, it only remains for the architect to study well the general character, and to design his details as much in accordance therewith as possible: but when, as in this case, perfect examples of every moulding are to be seen,—more particularly if with the restored parts, some portions of the original are to placed in juxta-position,—any departure therefrom must be usually not merely uncalled for, but deserving of censure.

The present Master of the Temple is the Rev. C. Benson, A.M. ; well known to the literary and religious world as the author of " The Hulsean Lectures " for 1820 and 1822.



CHURCH OF ALL-HALLOWS,

BARKING.

" As star that shines dependant upon star,
Is to the sky while we look up in love ;
As to the deep fair ships, which though they move
Seem fixed to eyes that watch them from afar ;
As to the sandy desert fountains are,
With palm groves shaded at wide intervals,
Whose fruit around the sun-burnt native falls
Of roving tired, or desultory war—
Such to this British isle her Christian fanes,
Each linked to each for kindred services."

WORDSWORTH.

THE parish Church of All-Hallows, Barking, which is a very interesting remnant of by-gone times, both as regards its architectural characteristics, the numerous brasses and monuments that it contains, and the many vicissitudes it has witnessed, stands on the north side of the east end of Tower Street—the west end of the church being in Seething Lane.[1] Like many of the other old churches which are to

[1] " In Seething Lane, or, as it was anciently called, *Sydon* Lane, stood a large house, built by Sir John Allen, Lord Mayor, and privy counsellor to Henry VIII. It was afterwards Sir Francis Walsingham's, and after that became the property of Robert Devereux, second Earl of Essex." Pennant's " London," 1813. p. 381.

be found in this metropolis—usually surrounded by houses, and disfigured by modern additions—there seems to be no record of the date of its foundation.

The Emperor Phocas, says Newcourt,[1] commanded, at the desire of Pope Boniface IV. about the year of our Lord 608, that on the site of the Old Temple, in Rome, called *Pantheon*, formerly erected in honour of all the pagan gods by the Emperor Domitian, the church of the Virgin Mary, and of All the Martyrs should be built ; that where formerly the worship not of all gods, but of all devils was performed, the memory of all saints might then be celebrated : and this festival from that time was solemnized at Rome on the Kalends, or first day of November ; "for they feign that on this day, all the saints meet together purposely to intercede for man." About the year 834, the Emperor Ludovicus ordained that the festivity of All-saints, or All-hallows, as it was termed, should be solemnly celebrated in France on that day for ever, which example was followed by the whole church, and many religious buildings were dedicated in honour of that festival.[2]

Nearly all the churches so dedicated, which remain in London,—and they are numerous,—are of old foundation, and that of All-hallows, Barking, now under consideration, is amongst them. It has its distinguishing title from the circumstance, that it originally belonged to the Abbess

[1] "*Repertorium.*" 1708. v. 1. p. 237.

[2] The first of November, or All-hallow's day and its vigil, known as Hallow-E'en, are even now regarded as festivals amongst the peasantry in many parts of England, Ireland, and Scotland. On Hallow-e'en it has been customary for youths of both sexes to assemble together "to burn nuts" to "sow hempseed," and practice various other charms, with a view to penetrate futurity—ever a ruling passion in an early state of society—and ascertain the name and features of their future partners. Bonfires were lighted on elevated ground, and it was made a night of general festivity.

and Convent of Barking, in Essex ; which was founded in the year of our era 675, by Erkenwald, son of Anna, King of the East Angles, and afterwards Bishop of London.[1] The earliest notice we have of a building here, appears to relate to a chapel, on the North side, which was raised by King Richard I. (who reigned from the year 1189, to 1199) and was munificently endowed by several of his successors. The most remarkable thing in this chapel, was a statue of the Virgin, which was placed there by order of King Edward I, about the end of the thirteenth century, in consequence of a vision which appeared to him in his sleep, commanding him so to do ; and promising that if he visited it five times in every year, and kept the chapel in repair, he should be victorious over all nations, be King of England when his father died, and subduer of the Welsh and all Scotland.[2]

To the truth of this story he swore before the Pope, and obtained a dispensation of forty days' penance for all true penitents who should contribute towards the lights, repairs, and ornaments of the chapel, and should pray for the soul of King Richard, whose heart was buried beneath the high altar.

Our lady of Barking, as the statue was called, thus attained great repute, and numbers of persons continued to flock to her shrine, and with rich offerings to claim her intercession on their part with the Most High, up to the period of that " reformation " which was so strongly

[1] Tanner's " *Notitia Monastica,*" Essex V. Benedictine Nuns. He calls it Berking *olim,* Berechinga, or Bedenham ; and says, at the dissolution of Monasteries by King Henry VIII, it appeared to be endowed according to Dugdale, with £862. 12s. 5d. per annum, but according to Speed, with £1,084 6s. 2d. It was of the order of St. Benedict, and was dedicated to the blessed Virgin, and St. Ethelburgha, or Alburgh the first Abbess, sister to the Founder.

[2] Newcourt, " *Repertorium,*" *ut sup.*

called for. Previous to that event, however, other circumstances connected with the chapel occurred; among which it may be mentioned, that John, Earl of Worcester, obtained a licence from King Edward IV, to found here a brotherhood for a master and brethren, and gave to them part of the possession of the alien priories of Tooting-Beck and Okeburn.[1]

King Richard III, whose memory, from a variety of causes, has been rendered so entirely infamous that we can hardly recognise him as connected with any act save one of blood, rebuilt the chapel and founded therein a college, consisting of a Dean and six canons, which was dissolved in the year 1548, and we must suppose that the chapel was then taken down: for we learn from Newcourt, that the ground was used as a garden during the reigns of King Edward VI, Mary, and part of that of Elizabeth, "till at last a strong frame of timber and brick was set thereon, and employed, as a store-house of merchants' goods."

Of the church itself we find no account from which to judge of its original extent or form. According to Maitland, All-hallows, Barking, was made a vicarage in the year 1389,[2] and continued in the gift of the Abbess and Nuns of Barking, till 1546, when King Henry VIII, conveyed it to Thomas, Archbishop of Canterbury, whose successors still retain it. In matters ecclesiastical, except

[1] Dugdale's "*Monasticon*," continued by Caley, Ellis and Bandinel. Vol. VI. part III. p. 1456. Malcolm, however, says, on the authority of *Harleian M. S.* No. 601. that King Edward IV. founded two chantries in this chapel; and for providing two priests, he gave unto the Master and Wardens of the same fraternity the lordship of Totenbecke in the county of Surrey, *per annum*, £24. 3s. 2d. "*Londinium Redivivum.*" V. II. p. 429.

[2] In the vestry room, which adjoins the east end of the church, there is a list of the presentments; by which it appears that William Collis, (the first on the list) was made vicar in 1387.

as to wills and administration, it is subject to the Archdeacon of London.[1]

In 1639, a petition was presented either to the bishop or to parliament, against Dr. Layfield, the vicar, complaining of several innovations that he had made in the church service tending to the encouragement of Popery, which caused much dissension throughout the parish. This charge was referred to the "grand Committee for religion;" from whose report it afterwards appeared that he had removed the communion table from its ancient situation; had adorned the place with a variety of images; and had erected a cross over the font. In addition to these charges it was stated, that the vicar bowed when administering the sacrament, at the rails, within the rails, and at the table; and that he repeated this ceremony on his return. The letters I. H. S. had been placed upon the communion table by his orders, and in forty other places, and it was understood that he had charged with sacrilege, those persons who were sent to remove them. In consequence of these and other acts, so displeasing to his parishioners, he was ordered to appear before the House of Commons as a delinquent, but it seems that the matter was ultimately arranged amicably.[2]

According to a tablet which now hangs beneath the organ-gallery of the church, a serious accident happened to the building in the middle of the seventeenth century: it states that "this church was much defaced and ruined by a lamentable blow of twenty-seven barrels of gunpowder, that took fire the fourth day of January, 1649, in a ship-chandler's house, over against the south side of the

[1] Maitland's "History of London," 1756. Vol. II. p. 1051.

[2] "*Londinium Redivivum.*" Vol. II. p. 417. Maitland's "History," &c. Vol. II. p. 1053.

church ; and was afterwards repaired and beautified at the sole cost of divers of the parishioners, by a voluntary contribution, as it is recorded in the church books."

According to Strype, who gives an account of this accident, the chandler was busy in his shop barrelling the powder about seven o'clock in the evening, when it became ignited, and blew up not merely that house, but fifty or sixty others adjacent. The number of persons who were destroyed was never ascertained ; for the next house but one was a tavern, known as " The Rose," which was full of company when the explosion took place, in consequence of a parish dinner : it must have been very great, however, judging from the limbs and bodies which were dug from the ruins. The hostess of the tavern sitting in the bar, and the waiter standing by with a tankard in his hand, were found entire beneath some timbers which had formed a roof over them, but were dead from suffocation. It is recorded, that in the morning after this disaster, a female infant was discovered lying on the top of Barking church in a cradle, without any traces of fire and unharmed. The parents were never traced, but the infant was taken charge of by a parishioner and lived to an adult age.[1]

At the same time that the parts of the church damaged by this fire were restored, the present brick steeple was built, 1659, and the churchwardens put over the clock, (which projects from the front of the church on a bracket) a figure of an angel sounding a trumpet. A succeeding churchwarden, in 1675, removed this, and placed it over the altar, and the clergyman being seen to perform a number of genuflections before it, and other ceremonies not common at that period, the churchwarden was indicted, and compelled to burn the image.

[1] Strype's Edition of Stow's "Survey of the City of London." B. II. p. 36.

At the great fire of London in 1666, this church narrowly escaped, and the vicarage house was burned down; since which time few events of any consequence have occurred in connection with the building.

The interior of this church, which is light and spacious, exhibits a somewhat singular appearance; inasmuch as the architecture of the eastern end of it is of a different period to that of the other parts, having been probably, an addition to the original building. Our engraving of the interior represents it as seen from the west end, and shews clearly the peculiarity to which we allude. The body of the church consists of a nave with ailes; and the pillars and arches which divide these, support a clere-story, containing on either side seven flat-pointed windows, each of which is divided by mullions into three lights with cinquefoil heads. The pillars towards the west end are circular and massive, with capitals formed by a few simple mouldings, and the soffits of the sharply-pointed arches springing from them, are merely divided into plain faces, and may be regarded as early specimens of the first pointed style of architecture, probably of a date not later than the end of the twelfth or the beginning of the thirteenth century. The three easternmost archways present slender clustered columns rising much higher than those last mentioned; and the arches connecting them are made correspondingly more obtuse, so that the clere-story commences at the same level throughout the church.[1] The soffits of the arches are here divided into numerous mould-

[1] We should perhaps mention, that the easternmost opening of the three is less in span than the others, and the crown of the arch is somewhat higher; sufficiently so, indeed, to cause a break in the string-course, which runs round the interior below the clere-story, and thus to divide the church into three separate parts.

ings, and their general appearance might lead to the supposition that this part of the church was built about a century after the western portion; but there does not appear to be any record of the circumstance: so that we are unable to state whether this was an addition to the building, or whether it was merely a rebuilding rendered necessary by accident or other cause. It is said, however, that when digging in the church, some years ago, a wall was found to extend across the building, near the pulpit, at a considerable depth from the surface,[1] and this would lead us to believe the former of these two suppositions.

The south aile is lighted from five large windows, (divided similarly to those in the clere-story,) the heads of which are, apparently, segments of a circle; while in the north aile there are four windows of the same character, but terminating in obtuse angles. This same difference in the heads of the windows appears in those of the east end of the two ailes; the one in the south aile being apparently a segment of a circle, while the other is obtusely pointed. The large centre window at the east end, as may be seen in the engraving, is sharply pointed; the head is filled with tracery, and it is apparently of an earlier date than those we have just described. In regard to the difference between the windows of the north and south ailes, it seems probable that this was made when the church was repaired, after the explosion of gunpowder before alluded to, which took place on the *south* side of the church, and when, as we know, the building was much injured. The ceiling to the nave is divided by ribs into ten compartments, each of which is filled with cinque-foil headed panelling; the ceiling over the ailes is perfectly plain. In 1705, when

[1] "A New View of London." 1708. Vol. I. p. 97.

the church was repaired, it is said that the roof was then neatly ceiled with timber and boards, and was painted of various figures.[1] The present roof and ceiling, however, were not constructed until the year 1814, at which time more than seven thousand pounds were expended in making various alterations and repairs.[2]

The altar-piece consists of carved Corinthian columns painted to imitate oak, with entablature surmounted by urns and the royal arms. Various panels formed by wreaths and scrolls receive the Creed and Lord's Prayer, and on either side of the Decalogue, which appears over the communion-table, is a well executed painting, of Moses on the north, and of Aaron on the south. The whole of the altar-piece, it is recorded on a tablet, was the gift of Mr. John Richardson, in 1685.

The communion table is of oak, curiously carved and inlaid, and around it is a neat railing of brass. Two large brass candlesticks with wax tapers, stand upon the table, and assist to render the chancel somewhat more Roman Catholic in its appearance even now than is usually the case in Protestant churches ; a circumstance perhaps hardly worth mentioning, but for the several disturbances before detailed, which occurred here many years ago from a similar cause.[3]

On the south side of the chancel stands a marble font having a carved wooden cover which is worthy of notice, notwithstanding the injury it has received from repeated

[1] "A New View of London," *ut supra*, "all the capitals of the columns were gilt with gold."

[2] The old vestry room was taken down and rebuilt, an external entrance to the great vault was made, the north and south porches were rebuilt, the organ gallery was extended, a new head with stained glass was put to the east window, and all the tombs were cleaned.

[3] See pp. 5 and 6.

coats of paint. It represents three angels plucking flowers and fruit, and appears to be of the same date as the altar-piece.

The pulpit, sounding-board, and reading desk, are of oak; and on the screen which separates a lobby formed beneath the organ gallery, from the church, are some well-executed carvings.

The length of the church is 108 feet, the width 67 feet, and the height 35 feet.[1]

Within the church there are many interesting *monuments*, and *funeral brasses* of early date; and in reference to the latter, we may perhaps say, *en passant*, that stones inlaid with brass have been discovered, of a date as early as the year 1308, but that they did not come into general use until the middle of the same century. They were chiefly made in Flanders, and formed an object of considerable traffic with this country, until the time of King James I.[2]

In the pavement of the south aile, near the chancel, is a large and ancient engraved effigy of this sort, to the memory of John Rulche who died in the year 1498. It represents him in the dress of the time, with long hair, and his hands are clasped upon his breast. Above this are three smaller brass figures of a man and probably of his two wives, with the date 1500. From their mouths proceed labels presenting pious invocations, such as *Libera nos! Salve nos!* On the same side of the church are effigies in brass of a knight in armour, and a lady; with part of the inscription remaining, dated 1546, but no names; and in the north aile there are others representing

[1] "A New View," &c. *ut supra.*

[2] Faulkner's "History of Kensington." p. 257.

an ecclesiastic and a female, the date of which is probably 1437.

Affixed to one of the pillars in the south aile, is a plate of brass presenting some doggrel verses, to commemorate *Armac Aymer*, governor of the pages of honour, ("or master of the Heance men,") to King Henry VIII., King Edward VI, Queen Mary, and Queen Elizabeth, during fifty-six years.

The greater number of these brasses,—and there are many more about the church than we have mentioned,—originally had religious inscriptions attached to them, but these for the most part, were purposely defaced or destroyed at the time of the Reformation. At that epoch, a commission was instituted giving power to various persons throughout the country, to remove or deface all objects which in their opinion might lead to idolatry or popery—whether shrines, relics, or pictures; and the most wanton devastation was committed in consequence, in every church which possessed sepulchral monuments, by those to whom this power was entrusted. According to Fuller, Queen Elizabeth, in the second year of her reign, issued a proclamation against "breaking or defacing of monuments of antiquity in churches or other public places for memory and not for superstition;" and again at a later period, but was unable for a long time to prevent their destruction.[1] A similar wanton outrage of the remains of ancient art took place during the dominion of Cromwell, when tombs were desecrated, and churches were used as barracks for the soldiers and their horses.[2]

On the north side of the chancel stands a canopied altar-tomb, of carved granite, or greenish conglomerate,

[1] "Church History." B. IX. p. 65.

[2] See "Churches of London." St. Paul's Cathedral, p. 16.

crowned with a range of strawberry leaves. The soffit, or underside of the canopy, displays miniature groining and pendants; and the face of the tomb is divided into panels, and exhibits shields and other enrichments. On the wall above the tomb and beneath the canopy, are two small groups of figures; the one representing the father with his three sons, and the other the mother with four daughters; the two principal figures have labels from their mouths.[1] There was originally an inscription around the edge of the tomb, on a plate of brass, (as may be inferred by the holes made for the screws which fastened it,) but this, through the circumstances already stated, has been destroyed. Strype mentions that Thomas Pilke founded a chantrey here in the 16th year of Richard II. (1392.) to pray for his soul, and would seem to connect this tomb with him; apparently, however, it is of later date.

On the opposite side of the church is a smaller monument, as represented in the annexed engraving, which is made of the same material, and is evidently of the same period as the last. At the back on a plate of brass is represented the resurrection of Christ; but from this tomb also the inscriptions have been removed. There are many less ancient monuments and tablets within the church, although none which require especial mention; and several persons intimately connected with the history

[1] On that from the man's mouth was written,

> "Ego resurgam, et in carne mea videbo te Jesum,
> Deum Salvatorem meum."

And on the other.

> "Qui Lazarum resuscitasti a monumento fetidum,
> dona nobis requiem."

Stow's "Survey," B. II. p. 35.

of our country were buried there, of whom we do not find any memorials: we may however mention as among them, Henry Howard, earl of Surrey, who was beheaded on Tower Hill, the nineteenth of January, 1546. Camden says, "he was the first of our English nobility who did illustrate his birth with the beauty of learning," and his learning, says Weever, with the knowledge of divers languages.[1]

In the chancel was buried *Archbishop Laud;* who was decapitated in 1644. Laud was born at Reading in Berkshire in the year 1573, and was educated at St. John's College, Oxford, of which he became president in 1611. On account of the violence of his party opinions, he failed to obtain preferment till late in his life; but being then

[1] Newcourt's "*Repertorium,*" Vol. I. His ashes were removed to Framlingham in Suffolk in 1614. Pennant's "London." 1813, p. 381.

introduced to King Charles I. by the Duke of Buckingham, he was speedily taken into high favour, and made Bishop of Bath and Wells, and afterwards of London. In 1630, he was elected Chancellor of the University of Oxford, and in the course of three years, made Archbishop of Canterbury. Laud seems to have been an enthusiastic, indiscreet man, somewhat more inclined to popish rites and ceremonies than was pleasing to the people, and by his arbitrary proceedings in ecclesiastical matters, had made himself disliked by the greater part of the nation. In 1640 he was impeached for high treason, but was not brought to trial until 1645; when he was declared guilty by a bill of attainder, and sentenced to the death of a common felon. He petitioned however, as he was a bishop and a peer of the realm, that he might be decapitated; and his request being complied with, after some difficulty, he was executed on Tower Hill. Through the intercession of his friends, his remains were placed in this church; but in the year 1663, they were removed to the chapel of St. John's College at Oxford.

In the churchyard, which is said to have been formerly much larger than it is now, *Bishop Fisher*, the zealous friend of *Sir Thomas More*, was buried after his execution on Tower Hill in 1535. A short time before his death, Pope Paul III. made him a Cardinal; but the hat did not arrive until the prelate's head was placed on a pole on London Bridge. Fisher, with mistaken zeal, having steadily refused, in conjunction with More, to acknowledge the king's supremacy, was committed to the Tower in 1534; and only left his prison to go to the place of execution. During his confinement he endured many privations and much misery, as we learn from a most pathetic letter, (preserved in the British Museum,) which

he addressed to Cromwell, the Secretary of State.[1] He says—

"Fothermoor I byseche yow to be gode master un to me in my necessite; for I have neither shirt, nor sute, nor yett other clothes, that ar necessary for me to wear, but that bee ragged and rent so shamefully. Notwithstondyng I myght easyly suffer that, if thei wold keep my body warm. But my dyett allso, God knoweth how slendar it is at meny tymes. And now in myn age my sthomak may nott awaye but with a few kynd of meats; which if I want, I decay forthwith, and fall into coafes and diseases of my bodye and kan not keep myself in health. And, ass our Lord knoweth, I have no thyng laft un to me for to provyde eny better, but ass my brother of his own purs layeth out for me, to his great hynderance. Wherfoor gode master Secretarye saftenes I byseche yow to have sum pittie uppon me, and latt me have suche thyngs ass ar necessary for me in myn age, and specially for my health. And allso that it may pleas yow by your hygh wysdom to move the Kyng's Highness to take me un to his gracioss favor agane, and to restore me un to my liberty, owt of this cold and paynefull emprysonment; whearby ye shall bynd me to be your pore beadsman, for ever un to Allmyghty God, who ever have you in his proteccion and custoody.

Other twayne thyngs I mustt allso desyer uppon you: thatt oun is, that it may pleas yow that I may take some preest with me in the Towr, by the assygnment of the master levetenant, to hear my confession againste this hooly tyme: That other is, that I may borow sum bowks to styr my devocion mor effectuelly thes hooly dayes, for the comforth of my sowl. This I byseche yow to grant me of your charitie. And thus our Lord send yow a mery Christenmass and a comforthable, to your hart's desyer. At the Tour the XXII. day of December.

Your pore Beadsman,
Jo. Roff."

His body, after lying some time in this churchyard, was removed to St. Peter's in the Tower, and placed with that of his friend Sir Thomas More.[2]

Of the exterior of the church very little need be said; the greater part of it being clearly represented in one of our engravings. At the west end, with its front in Seething

[1] *Bibl. Cott. Cleopatra. E.* vi. *fol.* 172. quoted in Brayley's "*Londiniana,*" Vol. I. p. 256.

[2] See "Churches of London," St. Peter ad Vincula, p. 10.

Lane, stands a large square brick tower with turret, as seen in the back ground, within which is a peal of eight bells.[1] The interior of the church is approached from porches on either side of the tower, over which are various modern dwelling houses abutting on the church.

We may add that on the south side of the church there is an old staircase-turret remaining, which formerly led to the roof, but is now stopped up ; and that within the porch on the same side, leading into the church, is an arched doorway in the Tudor style of architecture which merits attention. The Rev. Samuel Johnes Knight, A. M. the present Incumbent was presented to the vicarage in the year 1783, by King George III. The Curate is the Rev. H. G. White, who has officiated here more than thirty years.

[1] These bells were fixed in 1813,-14, and cost the parish £377, exclusive of the value of the metal in the old ones.

The use of bells for religious service in England, appears to be coeval with the building of parish Churches. Paulinus, Bishop of Nola in Campania, who lived at the end of the fourth century, is supposed to have been the first who introduced them to Italy, but we find no mention of large bells until the year 680, when Venerable Bede speaks of their use in England. (*Hist. Eccle. lib.* iv. *c.* 23.) In the tenth and eleventh centuries, bells, tuned to harmonize one with another, on which changes were rung, were in general use, and from that period nearly up to the present time, Englishmen have been more or less noted for their attachment to bell-ringing. Before the Reformation, church-bells were supposed to have of themselves real virtues; it was believed that they prayed to God for the living and the dead, and that they had power not only over lightning and the tempest, but over evil spirits. " Lightning and thunder, I break asunder," formed part of the motto usually inscribed on them. (*Fuller's " Church History," B. IV. c.* 9.) On the elevation of a new bell, many ceremonies were performed ; it was baptized by a bishop, persons of high rank became its godfathers, and certain prayers were said, expressly arranged for the occasion.

One of the heaviest bells in England is " Great Tom of Oxford," which weighs about 17,000 *lbs*, but this may not be compared with the Russian " King of Bells " at Moscow, which is above twenty feet in diameter, and weighs 400,000 *lbs.*

Engraved by J. Le Keux

ST. ANDREW'S THE GREAT
Cambridge

ST. ANDREW'S UNDER-SHAFT,

LEADEN-HALL STREET.

"Come, gentle Spring, ethereal mildness, come,
And from the bosom of yon dropping cloud,
While music wakes around, veil'd in a show'r
Of shadowing roses, on our plains descend."

THOMPSON.

THE approach of the joyous and gladsome Spring, when nature first awakes from the long and dreary sleep into which she may be said to fall annually,—when the trees put forth their foliage to drink in the healthful rays of the sun, and the happy birds sing praises of the season all the day, has ever been hailed with delight by the denizens of the world; and, in an earlier and less sophisticated state of society than the present, our forefathers were wont to set apart the first day of May, (which may be regarded as its commencement,) as a great rural festival: when they might give loose to the exuberance of spirit excited by the aspect of nature, and, by the due enjoyment of the means of happiness afforded them, testify their gratitude to the all-wise Regulator of the universe. At this period of the year in by-gone times, the careful citizen, the gay and spend-thrift *'prentice*, the learned priest, the swaggering man-at-

arms, and the wary statesman, walked forth into the sweet meadows and green woods, forgot for a time the cares of this leaden world, and entered merrily into the cheerfulness of the season. Nay, even the king himself, did not omit this simple relaxation; for so late as the year 1515, it is recorded, that Henry VIII. on the first of May, rode forth *a maying*, with Queen Katherine his wife, and a large retinue, from Greenwich to Shooter's Hill; where, as they passed on their way, they espied a company of tall yeomen, to the number of two hundred, all clothed in green, and armed with bows and arrows. Their leader was called Robin Hood, and the King having been requested to witness their skill with the bow, various pageants were performed for his entertainment, after which the royal party were plentifully served with wine and venison.[1]

Apart however from these individual merry-makings, each parish had its games and shows to commemorate the happy advent; parties were made to fetch in the may-bush, round which, when planted, were sung measured rhymes; targets were set for the archers, morris dancers exhibited their skill, and bonfires and feasting closed the night; at least so say the chroniclers, and poets have sung—although we may be allowed, perhaps, to doubt the truth of the assertion,—that

[1] Stow's "Survey of London." Strype's Edit. B. i. p. 252.

The Robin Hood here mentioned, we need hardly say, was merely a masker using his name, that redoubtable outlaw (who with Maid Marion and Little John was often represented in the May games) having died in the year 1247. According to Mr. Hone, ("Every Day Book. Vol. II. p. 1636.") his real name was Fitz-Ooth: and many desperate robberies were committed by him and his band in Sherwood Forest about the close of the 12th century. As Locksley in "Ivanhoe," Scott has painted him in such vivid and pleasing colours, as to increase the interest with which the character of this remarkable man has been regarded.

"Happy the age, and harmlesse were the dayes,
(For then true love and amity were found,)
When every village did a May-pole raise,
And Whitson-ales and may-games did abound."[1]

At appointed places in the greater number of English towns and in many parts of London, may-poles were annually erected, which were adorned with wreaths of flowers, and served as the trysting spots for the holiday makers; a practice that seems, like many others of our early customs, to have had its origin in pagan times. The festival of Flora commenced in Rome on the 28th of April, and continued until May, when, with many ceremonies and rejoicings, spring flowers were offered at her altar; and on the 1st of May, too, the Roman women sacrificed to *Bona Dea*, the Good Goddess, or the Earth.

In the Strand near Catherine Street, a May-pole of great height was always raised, one indeed, which, the rhymer whom we have just quoted, says,—

"No city, towne, nor streete, can parrallel.
Nor can the lofty spire of Clarken-well,
Although we have the advantage of a rocke,
Pearch up more high his turning weather-cock."

Another pole, or shaft, of equal importance was regularly erected on May-day morning in Leadenhall Street, then called Cornhill, before the south door of the church at present under consideration, namely, that of St. Andrew the Apostle; and in order to distinguish this church from others, dedicated to the same saint, it was termed in consequence, St. Andrew's Under-Shaft. This pole, when it was fixed in the ground, was higher than the church steeple;

[1] Pasquil's "*Palinodia*." 1634.

and it is to this that Chaucer the poet, refers, when he says, (speaking of a vain boaster) that he bears his head "as he would bear the great SHAFT of Cornhill." [1]

On the 1st of May in the year 1517, a violent tumult occurred in the city, and this pole was not raised afterwards.[2] The inhabitants had long regarded with much jealousy the numerous foreigners who about that time took up their abode in London, and practised various trades to the great injury, as was then thought, of the citizens; and on the 28th of April, a quarrel took place between some of the London apprentices—at that time a powerful body,—and two or three foreigners whom they met in the street, when blows were exchanged. This disturbance, however, was quickly quelled, but a rumour suddenly became general, although none knew on what grounds, that on the ensuing May-day, taking advantage of the sports and pastimes which were expected, all foreigners then in the city would be slain. In consequence of this, various precautions were adopted by the authorities with a view to prevent, if possible, any contemplated outrage, and all men were commanded to stay in their houses. Notwithstanding this injunction, on the evening before May-day, two striplings were found in Cheapside "playing at the Bucklers," and having been commanded to desist, the cry of *'prentices, 'prentices; bats, and clubs,* the usual gathering words at that period, was heard throughout the streets, and many hundreds of persons, armed with clubs and other weapons, assembled from all quarters, broke open the prisons, destroyed many houses occupied by foreigners, and committed other excesses. After some exertions on the part of the

[1] Stow's "Survey." B. II. p. 65.

[2] Pennant ("London." 5th Edition p. 587.) says, this shaft *gave rise* to the insurrection: but this was not the case.

city authorities,[1] nearly three hundred of the rioters were captured; a commission was appointed to inquire into the insurrection and a great number of the prisoners were condemned to die, but with the exception of one John Lincolne, who was hung, they were all ultimately pardoned.

After this circumstance, which acquired for the day on which it happened the title of "Evil-May-day," and induced those in power to discountenance sports which led to large congregations of persons, the Cornhill shaft was hung on a range of hooks under the "pentises" [2] of a neighbouring row of houses, where it remained till 1549. In that year, one Sir Stephen, curate of St. Catherine-Cree, in a sermon which he preached at Paul's Cross, persuaded the people, that this pole had been made into an Idol, by naming the church of St. Andrew with the addition of *under-that-shaft:* and so worked upon them, that in the afternoon of the same day, "after they had dined," the inhabitants with great labour, raised the pole off the hooks on which it had rested thirty two years, and, each man sawing off for himself a piece equal to the length of his house, it was quickly demolished and burned.

The church of St. Andrew Under-shaft, with which the foregoing circumstances are connected, stands in Leadenhall Street, at the south-east corner of St. Mary Axe, and nearly opposite to the India House. In ancient records it is styled *Ecclesia sancti,* Andreæ, *super* Cornhill, the

[1] "Cholmondeley, constable of the Tower, discharged some guns into the streets, while the Earls of Shrewsbury and Surrey, collecting the gentlemen of the Inns of Court, restrained the violence of the populace."—Lyttleton's "History of England." Vol. II. p. 167.

[2] Of the pent-house, or shelving roof projecting from the main wall, by which the shops at that period were ordinarily protected, many examples are still to be seen, even in the metropolis. There is one instance on the north side of the Strand, adjoining Temple Bar.

street in which it stands having been so called until the erection of Leaden-Hall.

The earliest mention that we have of a church on this site, is dated in the year 1362, at which time, it is stated that William of Chichester was the Rector; but the present building was not commenced until 1520. Stephen Jennings, Esq. who was Lord Mayor of London in the year 1502, contributed largely towards it; indeed it is said that he erected the whole of the north side of the church, glazed the south windows, and placed pews in the south chapel at his own cost. Jennings, however, dying in 1523, the works were stopped for want of funds; but William Fitz-Williams, Esq., at one time sheriff, interested himself for their completion and effected it, although mostly at his own expense, in the year 1532.

About 1561, Edmund Grindal, united to this parish by letters patent under the great seal, that of St. Mary the Virgin, St. Ursula and the eleven thousand virgins;[1] the church belonging to which was situated on the west side of St. Mary Street,[2] and was commonly called *St. Mary at the Axe*, from a sign board which hung opposite to it. It was also known as St. Mary Pellyper.[3]

Of the exterior of the church nothing is seen in Leadenhall-street, but the tower which stands at the south-west angle of the building; the south side of the church being

[1] St. Ursula and eleven thousand virgins are said to have embarked from Britain for *Bretagne* on the coast of France, to join their intended husbands who had emigrated thither. By some accident the ships missed their destination, and were wrecked near Cologne on the Rhine. The Huns, who then inhabited that city, became enamoured of this virgin band, but the ladies indignantly rejected their advances, and were all slain in consequence. We have seen their *reputed* remains carefully preserved in cases at the church dedicated to St. Ursula at Cologne.

[2] Now known as St. Mary-Axe.

[3] Stow's "Survey of London." Strype's Edition. B. II. p. 66. New-

masked by the houses in the street.[1] The principal entrance is by a Tudor door-way beneath this tower, having over its transom or head, an oblong compartment divided into panels, in which are various shields bearing the arms of the City of London, those of the Bishopric, and others. The subjoined engraving represents the west end of the church as seen in St. Mary-Axe.

The face of the tower is covered with Roman cement composition, as is the turret by which it is surmounted, and within is a peal of six bells. At the bottom of an old

court's "*Repertorium.*" Vol. I. p. 266. Maitland's "History of London." Vol. II. p. 1062.

[1] Formerly it was even more completely hidden than it is now; for a house stood between the tower and Leadenhall Street; beneath which access was obtained to the church.

print of the church in 1736, drawn and engraved by West and Toms, it is stated that the bell tower and turret were erected in 1695; but the lower part of the tower and the winding stone staircase in one of its angles, leading to the belfry, have every appearance of being coeval with, if not older than the body of the church [1]

The exterior of the east end of the church, which is seen in St. Mary Axe is plain, as is that of the north side which presents a series of flat pointed windows, each in four divisions, with a moulded string-course and parapet. There is another entrance to the church on this side, and a small staircase-turret which leads to the roof projects near the east end, with a doorway communicating with the exterior of the building.

The interior of this church is a good specimen of that style of architecture which more especially prevailed in England during the fifteenth century, known as the Tudor style; one distinguishing characteristic of which is the occurrence of flat pointed arches surmounted by horizontal mouldings,—the triangular spaces by this means formed on each side of the arch, termed spandrels, being ordinarily filled up with shields and foliage.

The church which is spacious, consists of a nave with ailes, a chancel and an ambulatory, or lobby, formed beneath the organ gallery.[2] The ailes are separated from the nave by clustered columns and obtusely pointed arches; above which rises a clerestory containing on each side six

[1] The turret was rebuilt in 1830, when the church was repaired throughout. On this occasion the Hon. East India Company gave £200, and the West India Dock Company £50. towards the expense of repairs.

[2] "The length of the church is 96 feet, the breadth 54 feet, and heighth 42 feet. The height of the tower is about 73 feet, and to the top of the turret it is about 91 feet." "*New View of London,*" *by Edward Hatton,* Vol. I. p. 211.

windows divided by mullions. Between these windows is a series of paintings representing the twelve apostles; and in the spandrels, formed by the arches, are painted various incidents illustrating sacred history; the temptation of our Saviour, the woman of Samaria, and others, all of which were executed in the year 1726, at the cost of Mr. Henry Tombes, an inhabitant of the parish, as is recorded on a tablet hanging in the church.

The ceiling of the nave is divided into compartments by beams, resting on corbels, and these are again divided by ribs into square panels, with flowers and shields at all the angles. The spaces between the ribs are painted blue, and the flowers are gilded.

The ailes are lighted by large windows in character with the rest of the building, having stained glass coats of arms in the upper part, and the ceiling of that on the north side is somewhat similar to that of the nave. The ceiling of the south aile is of a simpler construction.

At the east end of the nave is a large pointed window containing portraits of King Edward the VIth, Queen Elizabeth, James I, Charles I, and Charles II, in stained glass of fine mellow tints, and the remainder of the window is filled up with stained glass of more modern date. The altar-piece consisted originally of four Corinthian columns supporting an entablature, vases, &c., but this has been very properly replaced by the present carved oak screen which partakes of the character of the building.

Over the chancel is affixed a picture representing the Heavenly Choir, which was presented by Mr. Tombes in 1725, and on the walls, on either side, are other paintings of landscape and buildings. The pulpit is of oak, displaying some tolerable carvings, and at the west end of the church is an organ which was erected by subscription in 1696.

The font is of marble, and has a carved wooden cover; it formerly stood beneath the organ, but is now on the north side of the chancel, and is shewn in one of the accompanying engravings.

The whole of the interior is fitted up with pews; but there are no galleries excepting that for the organ. This church we may say, appears to have been one of the earliest in which *pews* were erected, it being recorded, as we have before seen, that Stephen Jennings, amongst his other benefactions to the church soon after the year 1520, caused pews to be placed in the south chapel at his own cost. Previous to this, and indeed some time after it too, strong benches or "stolys" were provided for the congregation, and benefactions for thus "stolyng" a church are often mentioned in old registers.[1] The church of St. Andrew Undershaft contains several interesting monuments, but none which have more claims on our attention than that to the memory of JOHN STOW, the indefatigable chronicler of the city of London, which stands on the north side of the chancel, and is faithfully represented in the annexed engraving.

The figure is well executed, and has the appearance of alabaster or marble: it is said however to be formed of clay, burned; a material that, Strype in his "Life of Stow," states, was occasionally used at the time this was made; but of which there are now scarcely any remains excepting this monument. It was formerly painted, but is at present of its natural colour, and is worthy of notice even as a work of art.

[1] Bloomfield in his "History of Norfolk," (Vol. III. p. 512,) cites legacies made about 1502, for stolyng various parts of the church of Swaffham (the choir being fitted up with stalls,) and particularly for making "all the gret stolys of both *sydes* of the *myd* alley." Brayley's "*Londiniana*." Vol. IV. p. 141.

ST. ANDREW'S UNDERSHAFT,

Stows Monument, and the Font

Published ... 44 Fleet Street Sept.r 1 1837

The name of Stow is so intimately connected with the edifices and records of our city, and we have occasion so often to refer to his works in tracing the history of the LONDON CHURCHES, that a brief rehearsal of the principal events in his life appears to be called for. John Stow was born in London during the reign of Henry VIII. somewhere about the year 1525, and it is supposed was by trade a tailor. In 1549, we find him living "near the well within Aldgate," now known as Aldgate pump, pursuing at the same time his calling, and the study of the history and antiquities of England, for which latter however his love was so much the more ardent, as to cause him sadly to neglect his business, and he was in consequence ultimately reduced to great poverty. For many years he vigorously toiled on collecting and collating MSS. bearing upon the much loved subject of his investigations, examining charters, and compiling chronicles of by-gone and present times, encouraged in his arduous undertaking by the promises and praises of some few men high in office, and his own unbroken spirit; by which means has been preserved to us the memory of many events and things, important in the history of our country, that otherwise had passed away for ever.

His devotion to these pursuits, it appears, exposed him to much ridicule and backbiting, as is proved by the reply of a contemporary to the request that he would carry on a continuation of Stow's *Chronicle*, "I thank God I am not yet so mad as to waste my time, spend two hundred pounds a year, and trouble myself and all my friends, merely to gain assurance of endless reproach, loss of liberty, and to bring all my days in question." In the 79th year of his age, however, James I. extended to him his royal patronage, and in consideration of the many years

of labour and of travel he had bestowed upon the illustration of his country for the good of the commonwealth and posterity to come, as was set forth, he granted to him—what? a License "to gather, receive, and take the alms and charitable benevolence of all his loving subjects whatsoever, inhabiting within his cities of London and Westminster and the suburbs thereof" ! ! !

The poor worn out old man died a twelvemonth afterwards, 1605, leaving little behind him but his good works, which, although necessarily faulty in some respects, have served as foundations for the structure of all after topographical and historical writers. His collections for the Chronicles of England, which occupy sixty volumes quarto, are now in the British Museum, and may give some idea of his amazing industry and perseverance.

On one side of the frieze over the alcove, in which his figure sits, is written,

Stut Scribenda Agere. *on the other side* Stut Legenda Scribere.

And beneath the monument is the following inscription.

Memoriae Sacrum. Resurrectionem in Christo hic expectat Johannes Stowe, Cibis Londinensis, Qui In Antiquis Monumentis Eruendis Accuratissima Diligentia Usus Angliae Annales, Et Cibitatis Londini Synopsim Bene De Sua, Bene De Postera Aetate Meritus Luculenter Scripsita Vitaeq. Stadio Pie Et Probe Decurso, Obiit Aetatis Anno 80. Die 5, Aprilis, 1605.

Elizabetha Conjunx, Ut Perpetuum Sui Amoris Testimonium, Dolens.

According to Maitland, it appears he was not permitted to rest in peace, even after death—that neither his reputation nor any other circumstance was sufficient to protect his remains; for we learn that they were removed in the year 1732 to make room for the body of another.

Near the vestry door, and to the left of Stow's Monument, is a brass plate in a frame, with figures engraven upon it, in memory of *Simon Burton*, Citizen, who died in 1595; and at the east end of the same aile, is another for *Nicholas Levison*, Sheriff, dated 1534. The last bears two figures, a male and female, kneeling with several children, and has a plate upon it stating, that it was restored at the expense of the parish in the year 1764. On the south side of the chancel there is a portion of a rudely carved monumental canopy, with a portion of a brass plate which once probably adorned it, but without date or name. On the other side is affixed a stone monument to the memory of *Sir Thomas Offley*, Knight, Alderman, and sometime Mayor, who died, 1582, and of his wife Dame Jone, who died 1578. Composite columns and entablature form recesses, in which are the figures of the knight and his lady kneeling before an altar-tomb, and on the face of this are shewn their three sons. Over the tomb are these lines,

> By me a lykelihood, beholde
> How mortal man shall torn to mold,
> When all his pompe and glori vayne
> Shal chaynge to dust and earth agayne;
> Such is his great incertaintye,
> A flower, and type of vanitye.

There are many more monuments and tablets within the church of the same period, exemplifying the gradual introduction to this country of mouldings and architectural decorations from Italy.

Against the wall of the north aile in the place of one of the windows is fixed a particularly large and sumptuous monument, erected in 1637, to the memory of *Sir Hugh Hammersley;* the figures of the Knight and his wife, with

attendants are of the size of life: and the two servants, or esquires, who serve as supporters, are most gracefully sculptured. It appears to be the work of Thomas Madden.

In a desk at the east end of the south aile are seven curious old books which have been in the church for a long period of time. They consist of several copies of Fox's "Book of Martyrs," one of which is illustrated with wood-cuts; the "Paraphrase of Erasmus of the Books of the New Testament," a singular "History of the world," and the Works of Bishop Jewell; but the titles and dates, for the most part, are wanting. The greater number of these books are in black letter and have a portion of iron chain attached to them. The M. S. works which were in use up to the commencement of the 15th century, were necessarily articles of great cost, and were usually secured under open cages; as an example of which, we may mention the record, that when Henry Beda, a priest, left his M. S. breviary to the church of *St. Jacques la Boucherie* in Paris, he bequeathed a sum of money to the church-warden of the parish for the purchase of a cage in which to preserve it. Even after printing was invented, books were at first extremely rare, and when deposited in a public place, so that several persons might read them at the same time, were chained to the wall as a measure of security.

This church has had many benefactors; and, as among them, we may mention Mrs. Sarah Cooke, 1727, and Mrs. Beatrix, 1731, who, in consideration of a faculty vault, left to the Rector and six trustees an estate in Thread-needle Street in trust, for a sermon on New Year's day, when the Rector, receives £10. the clerk, £4. the sexton, £3. and such poor inhabitants as may apply, 20s. each. The trustees were also directed to apply £20. in apprenticing two poor boys.

The Rector of the parish is the Rev. William Antrobus, B.D. and his son the Rev. John Antrobus is the present curate.

Before concluding our notice of this church, we should perhaps record a singular circumstance in connection with it, which occurred in 1701, and caused some confusion in the neighbourhood. In this and the adjoining parishes a great number of Jews formerly dwelt, and the daughter of one De Breta, a merchant of that persuasion, having associated much with Christians, became convinced of the truth of our religion ; and a day was appointed for her public baptism in the church of St. Andrew Undershaft. The time arrived and the ceremony was commenced ; but before its completion, her father rushed into the church and commanded them to desist: finding, however, that he was not attended to, he invoked the most bitter curses on his daughter, and praying that the building might fall and bury all present in its ruins, left the church. He afterwards refused to provide for his daughter, and the parish was compelled to maintain her in order that she might not be discouraged. In consequence of this event a petition was presented to the House of Commons from the city, praying them to compel the Jews to provide for their protestant children, and an act was obtained.[1]

[1] For the terms of this petition see Malcolm's "*Londinium Redivivum.*" Vol. I. p. 86.

ST BARTHOLOMEW'S.

By the Bank

Pubd Jan. Published by J. Hill, Fleet Street. Oct.1.1837.

ST. BARTHOLOMEW'S,

BY THE ROYAL EXCHANGE.

"———London,—opulent, enlarged, and still
Increasing London! Babylon of old,
Nor more the glory of the earth than she,
A more accomplish'd world's chief glory now."

Cowper.

London is indeed a surprising city; and from its extent, the number of houses it contains, the never-ceasing bustle of its streets, and the appearance of affluence which everywhere prevails, must seem so even to a casual observer. Before a perfect idea of it, however, can be obtained,—before its immensity and importance can be understood and appreciated, it must be examined in detail, and viewed in all its various relationships. We must look at its inhabitants, and their modes of life; investigate its trade and commerce, its monetary system, and internal government; we must have a knowledge of the means adopted for supplying its inhabitants with food, and of the many other vast and complicated operations continually going on for the general protection and advantage:—and the points of

interest which London then presents, become so overwhelmingly numerous, that one cannot fail to regard it as magnificent and grand; or reflect upon it as a whole, without feelings, almost, of awe. London, which a few hundred years ago was a weak and unimportant city, inhabited by people unlettered, nay, almost barbarous, may now be regarded as the storehouse of the world: whether, as relates to the productions of ingenuity, or the qualities of the mind—the central spot in the civilized globe, where are concentrated, portions of all that are powerful, intellectual and good. Let us not however, be led away to vanity; for almost equally great were the cities of Babylon, and Nineveh, and Palmyra, and Tyre—equally powerful in relations, equally rich in possessions; yet these are now no more; a few stones alone remain to circumstantiate the record, that there, once dwelt the mighty, the learned, and the luxurious of the earth.

In the immediate neighbourhood of the church of which we are about to speak, that of St. Bartholomew, near the Exchange, are the greater number of those establishments required by all commercial nations, for facilitating business; such as the Bank, by which are regulated the money operations of the community; the Royal Exchange, where merchants of all countries assemble to make their various arrangements; and the Stock Exchange, the resort of those who deal in government securities; and it is to these places, that the stranger should go, who would obtain any knowledge of the enormous amount of business transacted in London, and of the degree of effectiveness and dispatch which may be ensured by organization.

The Rectory of St. Bartholomew by the Exchange, the church belonging to which we have now to describe, was anciently in the possession of Simon Godart, a citizen;

ST. BARTHOLOMEW'S,
By the Bank.

and afterwards belonged to the Abbot and Convent of our Lady of Grace, a Cistertian Abbey near the Tower of London, which was founded by Edward III. in the year of our Lord, 1349.[1]

At the dissolution of their monastery, the crown obtained possession of this rectory; and the right of presentation is now exercised by the Lord Chancellor.

The church appears to have been rebuilt about the year 1438, by Thomas Pike, Alderman, and Nicholas Yeo, a Sheriff of London; and about 70 years afterwards, Sir William Capel, Mayor, who suffered much from Empson and Dudley, the venal ministers of Henry VII., built a chapel on the south side of the church, and was afterwards buried there. Nothing remains of the old church but the tower, and a portion of the walls at the west end and the north side (where there is also a small turret with staircase leading to the roof) the interior of the building having been consumed by fire in 1666. The present building is from the designs of Sir Christopher Wren, and was completed in the year 1679. It consists of a nave and side ailes, formed by Tuscan columns and arches, which spring directly from them (without the intervention of an entablature) and support a clere-story containing windows on both sides, as represented in the annexed engraving. The ceiling is divided into panels; and an organ and a carved altar-piece of oak occupy the usual situations. Beneath the organ a lobby is formed by a screen, and from this, doorways open into Bartholomew Lane, and Threadneedle Street.

[1] "The Abbot and monks were possessed, at the dissolution, of £546 0s. 10d. *per annum*, according to Dugdale, and £602. 11s. 10d. according to Speed; and the site of their house was granted 34 Henry VIII. to Sir Arthur Darcy; in place of which is now, on Tower Hill, the victualling office of the Royal Fleet." *Tanner's "Notitia Monastica."* Middlesex. VIII.

There are no monuments in the church requiring notice. The body of Miles Coverdale, bishop of Exeter, and one of the earliest Reformers, lies beneath the communion table; but there does not appear to be any tablet to record the fact,—the original having been destroyed when the church was burnt; a circumstance to be regretted, and which should be remedied.

Coverdale was born in 1487; and is said to have been one of the first who taught the gospel in its purity and dedicated himself wholly to the Reformation. In 1532, being abroad, he assisted Tyndale to translate the Bible into English, and a few years afterwards, published a translation of his own, which was the first that received the royal sanction. The life and writings of Coverdale are interesting matters in the history of the reformed Church of England. He was in early life an Augustinian Monk, but was converted to protestantism, and exerted his best faculties and influence in advocating its cause. In August 1557, he was advanced to the See of Exeter, and availed himself of that station to preach frequently in the Cathedral, and in other churches of Exeter. Thomas Lord Cromwell patronized him, and Queen Catherine Parr appointed him her almoner. At the funeral of that ill-fated lady, he preached a sermon at Sudeley Castle. When Mary came to the throne, she soon exerted her authority in tyrannically ejecting and persecuting this amiable and learned prelate. By an act of council 1554-5, he was allowed to "passe towards Demmarche with two servants, his bagges and baggage," where he remained till the death of the Queen. On returning home, he declined to be reinstated in his See, but repeatedly preached at "Paul's Cross;" and from conscientious scruples continued to live in obscurity and indigence till 1563, when he was presented to

the Rectory of St. Magnus, London Bridge, which he resigned in two years. Dying in the year 1568, at the age of eighty-one, he was interred in this church.[1]

Of the exterior of the building, we present two views; one of the west end, and another, which represents it as viewed from the Royal Exchange. In both the old tower is seen, and no one can fail to remark the peculiar termination which was given to it by Wren, at the time that he rebuilt the body of the church. It has all the appearance of an unfinished structure; indeed it might be imagined that the upper part of the tower had been blown down, leaving, on each side, a door-way, or window-frame, standing alone.

[1] See a review of his life and writings in Britton's History &c. of Exeter Cathedral.

The Rector of St. Bartholomew, is the Rev. George Shepherd, D. D. and the Rev. Rowland Smith, M. A. is the curate. Several lectures, founded by pious individuals, are read in this church during the week ;[1] amongst which that delivered on each Tuesday morning by the Rev. Watts Wilkinson, B. A. who appears to be almost the patriarch of divines, is the most numerously attended. This lecture was founded by William Jones, citizen and haberdasher in 1614, and is in the gift of the Haberdashers' Company.

Immediately opposite to the church under consideration, is the building erected for the purposes of the "Bank of England," and it would not be excusable were we to neglect the opportunity here offered of paying a passing tribute to the talent of its architect the late Sir John Soane. Although perhaps deficient in height, and occasionally disfigured by vagaries in style, this must be regarded as one of the most successful efforts of modern architectural skill ; and its designer deserves the more praise, insomuch as it may be looked upon as one of the earliest attempts to introduce a bolder and purer style of architecture than that which was brought into notice by the Adams' and their contemporaries.

[1] A lecture is read here every Wednesday and Friday ; the former, founded in 1531. by Richard Croshaw, Goldsmith ; and the latter, by Richard Fishborne, Mercer, in 1625 ; both of which are preached by the Rev. R. Smith, the curate, to whom we offer thanks for his polite attention to our inquiries. Another lecture delivered here on the last Saturday in every month was founded by Hugh Perry, in 1630.

CHURCH OF ALL-HALLOWS,

BREAD STREET.

This church, which is one of several in the city of London dedicated to All Saints,[1] is on the east side of Bread Street, Cheapside, at the corner of Watling Street. The advowson belonged to the Prior and Canons of Christ Church Canterbury, until the year 1365, when, in return for many favours conferred upon them by their Archbishop, Simon Islip, they assigned the right of presentation to him and to his successors. Very little is known of the building which occupied the site of the present church previous to the great fire of 1666. It is described by Stow, merely as "the proper church of All-Hallows in Bread Street:" we know however, from certain occurrences, that it possessed a tower and spire; and from Strype's expression, who says that after the fire it was "built up again *without* any pillars," it may be inferred that originally it was constructed with them; or in other words, that it was probably divided into ailes.

On the south side of the chancel was a small chapel called the Salters', which appears to have been founded by

[1] See "London Churches," All-Hallows, Barking, p. 2.

Thomas Beaumont (of the Salters' company) who served the office of Sheriff in 1442, and died in 1457.[1] So early as 1349, Edward III, empowered William de Ifford to convey to the rector, and his successors, a piece of ground contiguous to the chancel for the site of a chapel. The present vestry-room probably occupies the site of the Salters' chapel.

In the year 1531 the church was profaned by a quarrel which occurred between two priests, one of whom wounded the other. In consequence of this, service was suspended for a month, and the priests, being enjoined to do penance, went at the head of a procession bare footed, bare headed, and bare legged, with beads and books in their hands, from St. Paul's Cathedral, through Cheapside and Cornhill. Twenty-eight years after this event, the spire was struck by lightning, and although not greatly damaged, was taken down shortly afterwards to save the expense of repairing it.

The old church was destroyed in the great fire of London in 1666, and the parishioners remained without a regular place of worship for nearly twenty years. In 1680, however, the vestry having obtained £600. from the fund raised by a tax on coal, for building new churches, borrowed a farther sum ; and under the direction of Sir Christopher Wren, erected the present edifice, which cost £3348. 7s. 2d.

The church of the neighbouring parish of St. John the Evangelist having been also burned in the same fire, it was resolved to annex that parish to All-Hallows, Bread

[1] In this chapel was a "very fair window with the figure of Beaumont very curiously wrought upon it."—Stow's "Survey," Strype's Edition, B. III. p. 199.

Street, which was done by act of Parliament two years after the erection of the new church.

As an architectural design, the edifice now referred to does not claim any lengthened notice. It is a parallelogram about 72 feet long and 35 feet broad,[1] entirely devoid of ornament. It is lighted from windows at the sides, and has a plain ceiling, slightly coved or arched. At the west

[1] "New View of London." Vol. I. p. 103. The tower is 86 feet high.

end is a gallery, with an organ which was erected by subscription in 1717, supported in the centre by one Corinthian column, and at the east end in a shallow recess is a gilded altar-piece surmounted by the Royal Arms.[1] A plain marble font ornamented with leaves very delicately sculptured, stands beneath the organ. The pulpit and sounding-board of oak are attached to the north wall, and in a recess on the opposite side of the building is a small gallery which projects into the church, somewhat like a balcony, or an orchestra in an assembly room, and has a singular appearance. Beneath this is the entrance to the vestry-room, which is built at the side of the church and probably occupies, as we have said, the site of the Salters' Chapel. In this room is a monumental tablet, inscribed, "In memory of the Rev. Mr. Lawrence Saunders, M. A. Rector of Allhallows', Bread Street. Who, for sermons here preached in defence of the doctrines of the Reformation of the Church of England from the corruptions of the Church of Rome, suffered martyrdom in y^e^ third of Queen Mary, being burned at Coventry, February y^e^ 8th, 1555."[2]

In a long list of donations to the church, beginning in 1567, is one from Mr. Ellyot a merchant, who died 1629, for a sermon to be preached every Thursday in the after-

[1] The carvings on the altar-piece are supposed by Malcolm (*"Londinium Redivivum*, Vol. II.) to be the work of G. Gibbons.

[2] Lawrence Saunders was educated at Eton school, and went thence to Cambridge. After remaining there some time he went to London, and was articled to a merchant; but, disliking the path he had chosen, he afterwards returned to Cambridge, and studied for the Church. In the early part of Queen Mary's dreadful reign he preached against Popery at Northampton, to the great annoyance of the Queen's party, and on his appointment to the Rectory of Allhallows, Bread Street, continued to do so until he was arrested and thrown into prison, where he remained a year and a quarter before his execution. In "*Fox's Book of Martyrs*," *new edit.* all the circumstances of his arrest are recorded.

noon. This was done for many years, but has been discontinued lately for want of a congregation.[1]

The only monument in the church is one to the memory of Mr. Humphrey Levins, dated 1682.

The exterior of the building is represented by the engraving at the commencement of this essay; and, as may be seen, has little, if any, architectural beauty. The upper story of the tower should perhaps be mentioned as an exception, being light and well designed. The key-stones of the openings on this story, too, are admirably sculptured, as are the festoons of flowers above the belfry, but all this is sadly marred by the anomalous introduction of four small *obelisks* at the angles, adorned on each face with leaf-like ornaments which cause them closely to resemble gothic pinnacles and crockets, and to destroy entirely that consistency in style which should ever be apparent in a building.

At the time Wren designed this church he was intensely occupied with many buildings of great importance, so much so indeed, that as is evident, he did not devote so much attention to the design and distribution of this and other of his churches as was necessary. Plans for the general rebuilding of London; St. Paul's Cathedral; several Halls; and many parish churches, all required his attention at the same moment; and in consequence of this we occasionally find defects in his compositions, so apparent, that they would have been avoided by a man possessed of a tithe of Wren's power and skill, without his numerous engagements.

Plain and unimportant as this church is thus seen to be in an architectural point of view; and unconnected as it

[1] The present Rector is the Rev. Gerrard Thomas Andrews, A. M. and the Rev. Robert Watts is the afternoon lecturer.

is, generally speaking, with historical events which might lend interest to the structure, it nevertheless possesses one association which, apart from the holy object of its dedication, must render it hallowed ground.

At the "Spread Eagle" [1] in Bread street, on the ninth of December 1608, a man was born, who if he be not the greatest poet the world ever saw, is only not so, because that Homer lived before him ;—a man who has immeasureably advanced the character of his species—aye! probably even in countries where he was never heard of—who has created a mine of instruction and delight for his fellows, unexhausted—inexhaustible ; and in this little church it was, that he received his, since widely sounded name,—John Milton. There are feelings natural to the human mind, which cause us to regard with interest all information, however trivial, of those whose names, whether by good or evil, have become as household words in the mouths of men, and we need hardly say therefore, that every circumstance of Milton's life has been laid before the world, and many elaborate essays written with a view to analyze his mind—to explain his powers, and to expose his weaknesses. We must content ourselves in this place with a brief rehearsal of the principal events of his troubled life, and a briefer mention of some of his many works.[2] Milton received his early education partly under private tutors, and partly at St. Paul's School, whence he was removed, in his sixteenth year, to Christ College, Cam-

[1] The house was destroyed many years ago.

[2] There is perhaps no author of whom a greater number of accounts have been written than Milton ; for having entered more deeply into public affairs and partizanship than poets commonly do, he had, when living, as many political opponents to set forth and controvert his opinions as he afterwards had literary encomiasts to pay the just tribute to his enormous learning, and his supereminently great poetical powers. The most recent, the most impartial,

bridge,[1] and early attained a good reputation, although his first productions are not generally regarded as remarkable. He took the degree of M. A. in 1632, and distinguished himself as a writer of Latin verses, but does not appear to have gained any honours in his College. After he had left Cambridge he remained some time with his father, in retirement, still studying hard, and in 1634, produced his elegant "Masque" of *Comus*, which, however, was not printed until 1637.[2] In 1638, he quitted England to visit France and Italy, and having seen all that was worthy of notice in those countries, was about to pass into Greece. Hearing however of the troubled state of England, brought about by the disagreement between King Charles I. and his parliament, he abandoned this intention, and shortly afterwards returned, and at the request of his friends, received into his house a few pupils whom he himself instructed in the Latin, Greek, Hebrew, Syriac, Italian, Spanish, and French languages. About this time he entered warmly into the unfortunate religious and political controversy which then agitated the kingdom: and in regard to this portion of his life we will merely say, without stopping to inquire whether he was right or wrong, that he laboured zealously in the path that he had chosen, and

and perhaps the best memoir of Milton that has appeared, is that which is prefixed by Sir Egerton Brydges to a very beautiful edition of "Milton's Poetical Works," published by *Macrone*, London. The Essay on this subject, by Johnson in his "Lives of the Poets," cannot be regarded as unprejudiced.

[1] In the beautiful gardens of this college, which we have lately visited, a mulberry tree supposed to have been planted by the immortal poet, is preserved with great veneration. Bands of lead encircle it, and several props, rendered necessary by a violent storm which injured it some time ago, have been placed beneath the branches.

[2] The original MS. of part of Comus, together with that of "Lycidas," and some other of his smaller poems is in the Library of Trinity College, Cambridge.

whether for good or evil, must have assisted materially in determining the course of events.

In his thirty-fifth year, he married his first wife, but did not experience all the happiness he expected : desiring in consequence to be divorced, he wrote several pamphlets to justify his course, but was ultimately reconciled to her.[1] He then commenced a History of England, and was shortly afterwards made Latin secretary to the council of state, in which capacity he wrote many remarkable tracts, more especially the "*Iconoclastes*" and his "*Defensio Populi*," in answer to Salmasius, which, although little known, may be deemed master-pieces of composition. While engaged on this last work, for which he received a thousand guineas, his eye-sight, which from over exertion had long been weak, entirely failed him.[2]

Fortunately for posterity, the times becoming more settled, Milton was somewhat freed from the excitement of political controversy, and again turned his attention to a resolve that he had made in early life, to leave something behind him which his "country would not willingly let die." He was now forty-seven years of age, in strait-

[1] After her death he married again twice, but does not appear to have been fortunate in the choice of his wives.

[2] In the opening lines of the third Book of "Paradise Lost," he thus beautifully alludes to this deprivation.

"——— Not to me returns
Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine ;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the book of knowledge fair
Presented with an universal blank
Of nature's works to me expunged and ras'd,
And wisdom at one entrance quite shut out."

ened circumstances and unable to see, but these difficulties did not interfere with his determination, and "Paradise Lost,"—the noblest effort that genius ever made—was the glorious result. We may not attempt, in a brief notice like the present, any examination of this sublime work, in which every thing that is great and astonishing has a place. Chaos, the Creation, Heaven, and Hell ; are his exalted themes ; and when we remember the position in which he stood at the time,—that when he conceived it, the ban of proscription had been published, and the sword of the executioner hung over him ; we feel forcibly the truth of his own remark, that

> "The mind is its own place, and in itself
> Can make a hell of heaven, a heaven of hell,"

In the first instance, the reception which this poem met with was equivocal. Apart from the fact that Milton was odious to those then in power (and this had considerable influence) the bulk of the people had not sufficient knowledge fully to understand and enter into the thoughts of the writer, and therefore they were not likely at once to admire them ; indeed, it may be said, that until Addison published in "The Spectator" his illustrations and remarks on the poem, which was in 1712, it was not generally esteemed or scarcely known.

After this inestimable production, for which, all the remuneration that he received was ten pounds, in two instalments ! he published "Paradise Regained" and "Samson Agonistes," neither of which however has enjoyed popularity equal to the former. Milton died in November 1674, in the sixty-sixth year of his age, a martyr to the gout, and was buried in the chancel of St. Giles's

Church, Cripplegate, without even a stone in the first instance to mark his resting place.[1]

Relative to the immediate neighbourhood of the church we will merely say, that the street in which it stands, owes its name to a market for bread which was formerly held in it: and there is a record that in the year 1302, the bakers of London were not allowed to sell bread at their own houses, but were compelled by legal enactment to send all they made to this or some other public market.[2]

[1] We ought not perhaps to omit to remark, that a M.S. theological treatise entitled "*De Doctrina Christiana ex sacris duntaxat Libris petita, Disquisitionum Libri duo, posthumi* was discovered a few years ago in the State paper office, which is now generally believed to have been dictated by Milton.

[2] Stow mentions a circumstance in connection with this street, which, as exemplifying the great change in the level of the ground in the site that has taken place, is interesting. He says, that when some workmen were digging in 1595 at the corner of Bread Street and Cheapside in order to form a vault, a pavement was discovered *at a depth of* 15 *feet from the level of the road,* and at the extreme edge of it was a tree sawed into steps, which probably served as a sort of bridge over some running water. "*Survey,*" B. III. p. 198.

Engraved by J. Le Keux

LAVE'S

CHURCH OF ST. OLAVE,

HART STREET.

"——— I do love these ancient ruins ;
We never tread upon them, but we set
Our foot upon some reverend history."

WEBSTER.

THE saint to whom this church is dedicated, was a native of the kingdom of Norway, and the son of Herald Grinska, a man of some importance there. In his youth, Olave took up arms in the cause of his country, expelled the Swedes, who had obtained possession of it, and regained several provinces of which it had been deprived. In the reign of King Ethelred II, when the Danes ravaged England, Olave (according to Newcourt,[1]) came into this country to his assistance, and, during the three years that he remained here, performed many valiant exploits. At the end of that time he returned to Norway, but was afterwards earnestly recalled to aid in opposing Canute ; but on his arrival, finding that a treaty had been concluded between the belligerents, he immediately returned home. Soon after this he was made king of Norway, and having succeeded in taming the war-like propensities

[1] "*Repertorium.*" Vol. i. p. 509.

of his subjects, he remained for some time at peace, and occupied himself in improving the condition of the people. Olave, however, professed the Christian religion, which his subjects reviled: and notwithstanding the good he had done, a strong party was formed against him, and King Canute was invited by the discontented to become their Sovereign. In the first battle which occurred in consequence, Olave, with some assistance from neighbouring powers, subdued Canute; but after many reverses, eventually lost his throne and his life in the year of our era, 1028. Having thus perished for religion's sake, he was adjudged a martyr and sainted, and being much respected by the English nation, not merely for the assistance he had rendered them against the Danes, but for the excellence and holiness of his life, several churches were dedicated to his memory in England.

By Rapin,[1] and other historians, the story is told somewhat differently. It is said, that in the year 994, Olaf, Olaus, or Olave, King of Norway, allured by the success of some former invaders, effected a landing near London, with Sweyn, King of Denmark, and made several attempts to become master of the city, but was repulsed. After they had ravaged Kent, Hampshire, and Sussex, a peace was concluded, and Olaf, having paid a visit to Ethelred, was persuaded by him to be baptized, the English King becoming his god-father; on which occasion, Olaf swore that he would never again molest or attempt the conquest of this country. Respecting the cause and manner of his death the accounts agree, and we must suppose, whichever statement be most correct, that the English people considered they owed him respect, as we find several churches really existing, which bear his designation; namely, St.

[1] "History of England." Tindal's Edition. Vol. ii. p. 6.

Olave's, Old Jewry; St. Olave's, Silver Street; the one which for the present more immediately concerns us, namely, St. Olave's, Hart Street, and others.

The last mentioned church stands on the south side of Hart Street, at the corner of Seething Lane, and is subject to the Archdeacon of London. In the oldest register books belonging to the See, it is written S. Olave, *juxta Turrim Londinensis.*[1]

The patronage was formerly vested in the Nevil family, and next, in that of Richard and Robert Cely, who, according to Stow, were the principal builders and benefactors of the church. It afterwards belonged to the descendants of Lord Windsor, but is now the property of the parish, through the bequest of Sir Andrew Riccard, who was Sheriff of London in the year 1651. Of the early history of the church we know but little. The first mention of the parish, that we find, is in a composition, dated 1319, between William de Samford, who was then Rector, and the prior and brethren of the Holy Cross; whereby the latter party agreed to bury in the monastery, then building in the parish, any of the parishioners of St. Olave, that desired to be buried there; and to pay two marks and a half *per annum* to the Rector and his successors for ever, in compensation for the damage that might accrue to them upon the building of this priory in their parish. When the church was founded, is not precisely known; indeed one writer observes, there are no marks of its antiquity, farther than, that Robert Byrche, woolpacker, was burried there in 1433.[2] According to Maitland, however, there was in the middle aile a brass figure inlaid, of a "King of Arms, in his coat and crown, and

[1] Newcourt's "*Repertorium.*" Vol. i. p. 510.

[2] "New View of London," Vol. ii. p. 442.

underneath was formerly this inscription, of which the date of the year was lately remaining in the old black letter."

Orate pro anima Johannis Clarenseux
Regis Armorum qui obiit vito die
Mensis. Februarii. A. D. MCCCCXXVII.[1]

This carries us a few years farther back, but with the exception of these brief evidences we know nothing of the early history of the building.

The interior of this small but interesting church consists of a nave with ailes: clustered columns and pointed arches forming a division between them. Above the arches rises a clere-story, containing small flat-pointed arched windows in three divisions: and the ceiling above is formed by arched tie beams, springing from stone corbels. The corbels on the north side, present on their face angels bearing shields, but those on the south side, have shields only. Moulded ribs and oak panelling, with ornamental flowerets at the angles, fill the spaces between the beams.

In the years 1632 and 1633, when the church was repaired at a cost of £437, the roof of the middle aile ("being damaged to the danger of falling") was rebuilt with new timber, and new leaded, and the inside was ornamented. John Bull Gardiner, Esq. Architect, under whose able direction various repairs were made to the church in 1823, states, as his opinion, that the original ceiling as well as that over the ailes which is the same in character, was constructed when Richard and Robert Cely improved the church;[2] and that in 1633, when the present ceiling was

[1] "History of London." Vol. ii. p. 1158. The surname of this King of Arms, is supposed to have been Arundell, from an entry in the Office of the Chamberlain of London.

[2] "Gentleman's Magazine." Vol. XCIII. pp. 207, 317. To Mr. Gardiner our thanks are due for information which he kindly afforded.

put up, the builders made no alteration, but restored or repaired it after the old model,—a fortunate exception to the conduct of repairers generally about that period.

The ceiling of the ailes, we may say, is thickly studded with small stars; which would lead us to suppose that this part of the church was not disturbed at the last mentioned date, but that it is of the original construction. These stars were formerly painted a different colour to the beams on which they are fixed, as is even now the custom in the cathedrals of Germany, and other Roman Catholic countries, where their introduction is almost universal.[1]

At the east end of the nave is a large acutely-pointed window containing representations in stained glass of the Evangelists and Apostles. Until 1823, this window was quite plain, similar to that at present at the east end of the north aile; but in that year the ornamental tracery and stained glass with which the head is now filled, were introduced. The ailes are lighted by windows in the sides, and one window at the east end of each. That at the end of the north aile is sharply pointed, and may be regarded, in common with the large east window, the window at the west end of the church, and the columns and arches which separate the nave and ailes, as part of the more ancient portion of the building. The heads of all the other windows are less acutely pointed, and are probably of the same date as the ceiling of the ailes.

[1] The principles which guided the Architects of the middle ages in decorating, by means of colour, the gorgeous and proud evidences of their skill and science that they have left behind them for our admiration and guidance, have never been thoroughly investigated. Our own country, in the numerous splendid Cathedrals of which it boasts, offers ample materials for such an inquiry, and we are glad to learn that the Council of the Institute of British Architects,—by whom already much attention has been given to the Polychromy of Classic Architecture,—has offered a premium for the best essay on the subject.

The altar-piece is plain, as is the font, which stands at the east end of the north aile. Two monstrous galleries of modern date, disfigure the church and obscure several of the monuments. There was formerly a small gallery on the south side of the church, appropriated to the Navy office, which until a few years since was in this parish. This was approached by a staircase on the outside of the church, as is seen in an engraving of the building published in 1726, by West and Toms.

Among the various monuments and brasses adorning the interior of the church, the most ancient remaining appears to be a brass plate, at the east end of the south aile, to the memory of John Orgene, and Ellyne his wife, dated 1584,[1] on which are some curious lines.

At the same end of the church is a fine monument to Dr. Turner, dated 1614, which was hidden for a long time by the south gallery: last year however, when the monuments were cleaned and repaired, a portion of the gallery was removed, so that it can now be seen. On the north side of the altar is an interesting monument to the brothers Paul and Andrew Bayning, the latter of whom died in 1610, and the former in 1616. It presents their effigies under alcoves, brilliantly painted, and is well sculptured, more especially the head of Paul. Under this last figure are some doggrel verses, the concluding two lines of which quaintly say, that

> The happy summe and end of their affaires,
> Provided well both for their soules and *heires*.

Above this is a monument in memory of a part of the Pepys family, and under the north gallery is a full-

[1] In Strype's Edition of Stow's "Survey," &c. it is erroneously dated 1591. B. II. p. 39.

sized figure in armour kneeling beneath a canopy, inscribed to Peter Capponius, and dated 1582.

There is also part of a sculptured figure in armour affixed to the wall at the east end of the church, representing Sir John Radcliffe, who died in the year of our Lord 1568. In Stow's "Survey" this figure is described as recumbent on an altar-tomb, and having a female figure representing the knight's wife kneeling by the side of it; but there is no distinct record of the time when the tomb was removed. A portion of a female figure affixed to the wall on the south side of the altar having under it these words ;—'Here lieth buried, Dame Anne, the wife of Sir John Radclif, knight, who died the tenth daie of December, A. D. 1585.' may have formed the other part of the monument, although there is nothing in the appearance of the statue to strengthen the supposition. A brass plate, at the east end of the north aile, commemorates Mr. Thomas Morley, Clerk of the Queen's Household, at Deptford, who died in 1516; and in the south gallery there is a somewhat elaborate monument displaying various figures, but without date or inscription. It is apparently, however, of the seventeenth century.

Under the organ gallery, at the west end of the church, is a sculptured marble figure of Sir Andrew Riccard beneath a gothic canopy. At the foot of the statue, which formerly stood in one of the ailes, is the following inscription.—

"Sacred be the statue here raised by gratitude and respect to eternize the memory of Sir Andrew Riccard, knight, citizen and opulent merchant of London; whose active piety, inflexible integrity, and extensive abilities, alike distinguished and exalted him in the opinion of the wise and good. Adverse to his wish he was frequently chosen chairman of the Honourable East India Company, and filled with equal credit for eighteen successive years the same eminent station in the Turkey Company. Among many instances of his love

to God, and liberal spirit towards man, one, as it demands peculiar praise, deserves to be distinctly recorded. He nobly left the perpetual advowson of this parish in trust to five of its senior inhabitants. He died 6th. September, in the year of our Lord, 1672 ; of his age, 68. *Manet post funera virtus.*"

The body of the knight lies at the east end of the nave, in front of the chancel, and the spot is marked by a stone inlaid with a large brass plate.

There are vaults beneath the church, and we were informed by the present intelligent clerk of the parish, Mr. Samuel Smith, that the foundation walls are of rubble work, consisting of pieces of unhewn stone and chalk cemented together with mortar. The principal entrance to the building is by a doorway at the west end of the north side of the church i. e. in Hart Street, which was at one time disfigured by a modern porch, as may be seen in the old print before mentioned; and there is a second doorway on the south side of the church, which still retains an appendage of that description.

The accompanying engraving of the exterior of the church represents it as seen looking towards the north-west, with a curious modern gateway of entrance to the churchyard, adorned with skulls, and other emblems of mortality. The upper part of the tower, seen at the south-west corner of the church is of brick, recently executed: and the whole is covered with Roman cement in a style which ill accords with the body of the church.

The Rector of this parish is the Rev. H. B. Owen, and the Rev. J. Letts is the curate.

The churchyard contains the relics of a vast number of those who were killed by the dreadful plague which depopulated the city in 1665, in which year nearly a hundred thousand persons died in London of this disorder alone. Defoe, the celebrated author of " Robinson

Crusoe," has drawn a heart-rending picture of this melancholy period, and has made the circumstances which attended it so well known as to render comment almost unnecessary. Grass grew in the streets; most of the shops were shut; and the dreaded red cross and pious supplication for mercy from the Most High, marked upon the greater number of the doors, shewed how numerous were the houses in which the fatal pestilence had established its dominion. Love and Friendship fell early victims to the disorder; and the state of society was entirely rent and broken up. Even mothers forsook their children when they saw the ominous "plague-spots," and friends passed each other, (if forced by circumstances to leave their homes) with averted eyes and closed nostrils,—fearing contagion. No carts nor coaches moved in the streets; even the tolling of the church bells, which at the commencement of the disorder had been constantly heard for the dead, was now prohibited; so that nothing occurred to break the ominous silence that every where prevailed, but the funeral cart as it nightly perambulated the city, and the melancholy voice of its attendant, crying, "bring out your dead!"

In the Register books of St. Olave's, which are perfect from the year 1563 to the present time, and in an excellent state of preservation, appears a long list of burials with the letter P. affixed to each of the names distinguishing them as victims of this sad visitation. The first entry is dated July 24, 1665. and is of "Mary, daughter of William Ramsay, one of the Drapers' Almsmen;" and we may perhaps mention that there is a tradition in the parish to the effect, that the disorder first made its appearance on this occasion in the Drapers' Alms-houses, which were founded by Sir John Milborn in the year 1535, and are situated in Cooper's Row.

In a court in Hart-Street, four houses from Mark-Lane, there was formerly a curious building, termed in the old leases, Whittington's Palace, and believed, by a writer who described it in the Gentleman's Magazine, to have been the residence of the renowned lord mayor of that name ; [1] although, judging from the engraving which he annexed, the date of it was much later than that assigned to it. The court remains no longer, and the site of the "palace" is now occupied by a modern house ; the original building having been pulled down a few years ago, by the corporation of the city of London, in order to effect certain improvements in the neighbourhood. It is perhaps worthy of mention, that when the workmen were removing the basement walls of the old structure, a small brick chamber was discovered, (having an opening into it only from the top,) which contained many human bones, and even hair, mixed with lime ; and so disposed, as to induce a belief amongst those who saw the spot, that it had been the scene of some foul play ; a belief which was strengthened by the fact that the blade of a dagger, of which the point had been broken, was found amongst them. The dagger is about 12 inches long, fluted on both sides, and is now in the possession of Mr. Bucknall, the owner of the premises.

[1] Vol. LXVI. p. 545.

ST. ANTHOLIN'S,

WATLING STREET.

This church appears to be the only one in the city of London, which was dedicated to St. Anthony, the patriarch of monks, as he has been termed.

In tracing the early history of the Christian religion, no person can fail to regard with surprise the lives of those men, —and they were numerous—who, impressed with a feeling of their own weakness, or want of power to resist temptation, fled from the haunts of their fellow-creatures, and, by a rigorous and mortifying course of discipline, endeavoured to render themselves worthy in the eyes of God. At the present time, when the glorious promises which Christianity holds out to its disciples, are more generally known; when instead of being persecuted for professing its doctrines, all are earnestly besought to embrace them, such a course would probably effect no good end, but might subject him who should adopt it, to the imputation of cowardice and desertion of the reciprocal duties of life. Formerly the case was different. Notwithstanding that

the early Christians were unsupported by any possessed of temporal power, nay, that they were virulently persecuted on all sides, even unto death, they patiently and enthusiastically toiled on, and the number of their disciples became large. At that time, however, any striking examples of devotion—any remarkable instances of the power of religion in enabling men patiently to endure great sufferings, must have afforded a strong argument in support of their faith, and therefore the conduct of these ascetics, doubtless accelerated the progress of Christianity. [1]

It is not until the middle of the third century that we find the monks living together in societies; for up to that time, they adhered strictly to the mode of life implied by the name. St. Pachomius, however, then erected monasteries in Egypt: from whence the principles of monastic life quickly spread into Syria and Armenia, and about the fourth century, into Italy. An amazing number of monasteries were afterwards established in various parts of the world, and individuals of all classes, and from all motives assumed the cowl; intrigues of various kinds consequently originated; the doctrines of the gospel were neglected

[1] "The first distinct account of a hermit in the Christian Church is that of a young man named Paul, to whom at fifteen years of age his parents left a great estate. He was a person of much learning, of a mild temper, and full of the love of God. He had a married sister, whose husband was base enough to design an information against him during the persecution of Decius, in order to obtain his estate. Paul having notice of this retired to the desert mountains till the persecution ceased. Habit at length made solitude agreeable to him: he found a pleasant retreat, and lived there during fourscore and ten years. The increasing spirit of superstition soon produced a number of imitators of Paul, and the most lamentable effect was that those who possessed only external religion, placed their righteousness and their confidence in monastic austerities, and thus, from the depraved imitators of well-meant beginnings, one of the strongest supports of false religion gradually strengthened itself in the Christian world."—*Milner's "Church History,"* Vol. I. page 411.

for temporal power, and many evils resulted which ultimately led to the general dissolution of religious houses.

To the monasteries, notwithstanding the abuses that were committed, civilization owes much. Those few persons who were disposed to cultivate the arts of peace, and felt themselves ill at ease amongst the ruder spirits of the age, found within the monastery, a refuge from the turmoils of the times, and were able quietly to cultivate their talents. These retreats thus became the schools for learning, the nurseries of infant arts and sciences, which, but for such protection, could not have been studied. Amongst the monks it is that we find the transcribers and preservers of the treasures of ancient learning and wisdom ; but for the labours of the monkish chroniclers, we should know but little of the history of the middle ages ; and from the cloister, for the most part, proceeded those architects who have left in their cathedrals, and other ecclesiastical buildings, enduring monuments of intelligence and skill, almost beyond our imitation.

St. Anthony, to whom as we have said the church under consideration was probably dedicated, was born at Coma, in Upper Egypt, in the year of our era 251. When quite young, he sold all his possessions and gave the proceeds to the poor in compliance with a passage in the holy writings, which he heard accidentally. He then retired to a ruined tomb in a gloomy solitude, where, with the earth for his couch and dry bread for food, he endeavoured to conquer his passions and correct his evil thoughts. Afterwards he spent twenty years in a dilapidated fortress, seeing only one human being during that time, who is said to have brought him bread once in every six months. This extraordinary devotion rendered his name famous, and being entreated to establish a monastery where others might

follow the rules he had laid down for his own guidance, he complied with the request, and before his death (which did not happen until he was 105 years old,) he had numerous followers in various parts of the world.

The church which was originally known as St. Anthony's or St. Anthonine's and is now corruptly called St. Antholin's, stands at the east end of Watling Street,

at the corner of Sise Lane. The date of its foundation is not known ; but that it is of great antiquity may be proved from a document written by command of Ralph de Diceto, who was Dean of St. Paul's at the end of the 12th century, describing the state of the building at that time.[1]

The church was rebuilt about the year 1399, by Sir Thomas Knowles, Mayor of London, and his son, who were afterwards both buried within it. It appears to have been again erected in 1513 by John Tate, a mercer, and it is recorded by Strype that in 1623, a very rich and beautiful gallery was added, which was divided into fifty-two compartments filled with the coats of arms of the king and the nobility, after the fashion of the time. In the fire of 1666, this building however was destroyed, and the present church was completed by Sir Christopher Wren in the year 1682, at the expense of about £5700.

After the fire, the parish of St. John Baptist, Watling-Street, was annexed to that of St. Antholin, and in 1703, an agreement was entered into by the two parishes, which provided that the latter should pay five-eighths of the money required to repair and support the church, and the former the remaining three-eighths.

The value of the rectory is said to be about £200. *per annum*, and the present incumbent is the Rev. W. Goode.

The interior of the church is somewhat peculiar in arrangement, being covered with an oval shaped dome, which is supported on eight columns standing on high plinths ; and the carpentry of the roof displays Wren's knowledge of constructive science, and may be studied with advantage. There is a small gallery at the west end

[1] In this church at the altar of St. Katherine, King Richard II, founded a perpetual chauntry for the soul of Nicholas Bole, of London. Newcourt's "*Repertorium*," Vol. I. p. 283.

of the building, on each side of the organ, and over the carved altar piece, at the opposite end, is a circular light, filled with stained glass and inscriptions.[1]

The exterior of the building is represented by the accompanying engraving, and, with the exception of the tower and spire,—which, although, perhaps, they may not be termed beautiful or pure, display great powers of invention, and are of pleasing proportions—does not require any description. The tower rises, as it always should rise, (on a foundation of its own,) directly from the ground, and gives to the beholder, in consequence, that assurance of strength and stability, without which (although these qualities may really be possessed) no building can continue to excite pleasurable emotions. The spire is octagonal, having circular ribs at the angles, and similar ribs horizontally disposed at certain heights to divide it into stages. The series of openings at the base of the spire is cleverly introduced, and gives lightness to the whole, but we cannot say so much for the composite capital (or head of a column) which forms the termination of the spire. It is much too formal, indeed sadly out of place. Wren probably felt that by the introduction of the spire he had in some degree departed from the style in which the rest of the church is built, and so, being desirous to reconcile as much as possible, the one to the other, and bring back the mind of the beholder to its first associations, he crowned the whole with an Italian capital.

[1] "The length of the church is sixty-six feet; breadth fifty-four feet; and heigth within, forty-four feet. The steeple is 154 feet high. "*New View of London.*" Vol. I. p. 133.

ST DUNSTAN'S IN THE EAST.

ST. DUNSTAN'S IN THE EAST.

"——Not harsh and rugged are the ways
Of hoar antiquity, but strewn with flowers."

JOSEPH WARTON.

IN early times when learning was confined to nearly one class of men, and the power of handing down the remembrance of events, and chronicling the reputation of individuals, was exercised principally by the monks and priests of the period: the light under which occurrences should afterwards be viewed, and the opinions in regard to men which should be received by posterity, depended in a greater measure upon the prejudices or political bias of a single narrator than can be the case now that knowledge is more extensively diffused;—the mis-statements of one sect or party being ordinarily balanced by the, perhaps, undeserved praises bestowed on the same individual by those of opposite opinions. The sainted Arch-bishop to whom the church now referred to, and others in London, were dedicated, may serve as an illustration of this remark: for it appears certain, if his character had been drawn, not merely by the monks, (of whom he was a warm partisan, and for whose aggrandizement, indeed, he scrupled

not to use any means which offered, however equivocal they might be,) but by those opposed to their interest—that, instead of being deemed the model of piety, and ultimately canonized, he would have been represented as a vindictive, ambitious, but clever man, more desirous to advance his own views, than to promote the interests of religion, or even the temporal welfare of the kingdom, in which, for many years, he exercised almost unlimited power.

Dunstan was the Nephew of Athelm, Archbishop of Canterbury, and was born at Glastonbury in Somersetshire, in the year 924-5. After he had finished his studies and had attained a certain proficiency in painting, sculpture, chemistry, and music,[1] he went to court; but shortly afterwards returned to Glastonbury, and, according to Camden's account,[2] introduced the Benedictine order of monks ; which afterwards became enormously wealthy, and exercised great authority until the dissolution. King Edmund, becoming attached to Dunstan, assisted him to build a monastery, which, at the dissolution, is said to have been surrounded by a wall a mile in circuit, and "replenished with stately buildings."[3] In the reign of Edred, successor

[1] He was also an excellent worker in iron and brass. An old legend says, that one day when he was busily engaged fashioning some iron trinkets, the devil appeared to him in the shape of a beautiful woman ; but that Dunstan, knowing the fiend, seized him by the nose with his red-hot tongs, and made him shriek so that the whole neighbourhood heard him!

[2] "*Britannia*" Gough's Edition. Vol. i. p. 74.

[3] According to William of Malmesbury the monastery of Glassenbury, or Glastonbury, was founded originally by Joseph of Arimathea—the devout man who begged the body of Jesus from Pilate, and buried it in his own tomb:—(Luke xxiii. 50.) Joseph, he says, having been sent to England by St. Philip, in the year of the christian era 61, with twelve disciples to preach the gospel ; but there does not appear to be any evidence to support the statement.

Arthur, the last of the British kings, was buried between two pyramids in

to Edmund, he attained increased power, and used it to enforce the practice of strict celibacy amongst churchmen, and to exalt the monks at the expence of the secular clergy. Edwy, brother of the last King, offended the monks by his marriage, after he had ascended the throne, and Dunstan, having grossly insulted him on their part by an act of violence, was banished the kingdom. Edwy, however, was ultimately dethroned, principally through the influence of the wily monk, to make room for his nephew, Edgar; and Dunstan, returning to England to take the government of the king, was created successively Bishop of Worcester; and of London; and Arch-bishop of Canterbury. Having thus secured episcopal dominion, he pursued sedulously his plans for the advancement and aggrandizement of his order: the secular canons were expelled from most of the Cathedrals and Convents, and the Benedictine monks took their places. On the death of Edgar a struggle occurred between his sons for the throne; but Dunstan backed by a portion of the people, who reverenced him for his reputed sanctity, espoused the cause of Edward, the eldest, and succeeded in placing him on the throne. His acquaintance with the sciences, enabled Dunstan to increase his power over the people,—for miracles were never wanting in aid of an object in which he was interested; and although the nobility, impatient of the power and insolence of the monks, tried to dispossess them, he contrived to defeat all their machinations, and to obtain for his order great advantages. On one occasion, at a council convened by Dunstan, in the king's name, there appearing to be a majority against his wishes, a voice was heard from a

the church-yard, there, and Camden (*ut supra*) describes a curious leaden cross which was found there on digging for the body, in the reign of King Henry II.

crucifix which hung in the room, in favour of his measures; and this so astonished all present, that they decided as he wished. Again, at a council held at Calne, to determine a controversy between the monks and the clergy, when the question was about to be decided against the former, the floor of the chamber fell in, and all, with the exception of Dunstan, whose chair happened (?) to be over a beam, were either killed, or much injured. After this event, which destroyed many of his enemies, few interfered with his projects for some time; but in the next reign, in consequence of the disturbed state of the kingdom and the non-attachment of the king, the monks lost much of their reputation for holiness; and when Dunstan died, which was in the year 988, he had himself outlived all his influence.[1]

The date of the original foundation of a church on the site of that at present under consideration is unknown. Stow merely says, when speaking of the edifice which was standing in his time, that it was "fair and large," and of an *ancient* building, and he, it will be remembered, wrote in the 16th century.[2] Mr. D. Laing, who published an account of this church,[3] says it is marked in ancient records as *Juxta Turrim Londinensis*, and "therefore was then probably, the nearest parish church to that fortress, which would give it priority to All-hallowen, Berking." To this, however, we need not attach any great importance, *juxta* meaning, near to, or hard by, rather than nearest; and the

[1] He was buried in Christ church, Canterbury. See Britton's "History of Canterbury Cathedral." For an inquiry into his character, see Turner's "History of the Anglo Saxons," and the apologies of the Catholics in Lingard's "History of the Anglo Saxon Church;" Butler's "Lives of the Saints," and Milner's "Winchester."

[2] "Survey of the City of London." Strype's Edition. B. II. p. 42.

[3] "Plans, Elevations, and Sections of Buildings, public and private, including the new Custom House, London, executed by D. Laing." 1818.

less so as we find other churches—that of St. Olave, Hart street, for example,[1]—also described, or referred to, in old writings, as *Juxta Turrim.*

Newcourt gives a list of the Rectors, commencing in 1312, and Stow records the burial of John Kennington, parson, in 1374, which appears to be the earliest date in connection with the church, mentioned by him.

Many minute circumstances connected with the building are recorded in a churchwardens' book, dating from the 15th century, which is still in the church. It specifies the amount of money paid for playing "at organs," in the church, and "for blowhyng of the organs;" and contains some curious memoranda respecting money spent by the priests in drinking on St. Dunstan's Eve, and for garlands on the like occasion.[2]

At the great fire of 1666, the church was seriously damaged, and Sir Christopher Wren was employed to furnish plans for its restoration. Respecting its size and form at that time we have little information; but there is every reason to believe that it was then much larger than at present, and that there were various buildings connected with it, of which no traces remain. When they were digging to prepare the foundations of the present building, immense walls of chalk and rubble work were discovered extending in all directions much beyond the bounds of the building as restored by Wren, especially northward; in which direction it is said were the residences of the monks

[1] Page 3 History of St. Olave's Hart Street, "London Churches."

[2] Quoted by Laing, *ut supra*, who says, the book contains dates from 1450 to 1651. The Rev. Thomas B. Murray, Rector of the Church, states however, in reply to our inquiries, that "Its earlier pages certainly belong to the 15th century, but I do not know that the date of 1450, can be gathered from it."

attached to the establishment.[1] Exactly opposite to these dwellings, Mr. Laing says, there was a porch which had been bricked up and was used as a bone-house. The old paving remained, and shewed a thick purbeck slab worn away several inches by the feet of the monks ; and there were in the same porch some side benches of stone and a curious window having four columns with capitals, bases, and springers, of very good workmanship. Considerable remains of the floor of the old church—which was adorned with glazed and ornamented tiles or bricks, some of them very well painted—were found about two feet below the pavement ; and in pulling down the building, fragments of a large window, with mullions and tracery, were discovered at the east end.[2]

According to Newcourt, the church, previous to the fire, of 1666, possessed a very lofty spire made of timber and covered with lead. This must have been destroyed ; and in its place Wren erected the present stone tower and spire in the year 1698. These are represented in the annexed view of the exterior of the building, and are chiefly remarkable for the manner in which the spire is supported on four arched ribs, springing from the angles of the tower. For this, however, curious and admirable as the construction is, we may not give Wren much credit, on the score of originality, as the idea was evidently gained from the church of St. Nicholas, at Newcastle-upon-Tyne, which was built in the 15th century, by the " Gothic " architects, whom he affected to despise.

[1] " Plans, elevations," &c. *ut supra.*

[2] This window could not have been of earlier date than the end of the 14th, or beginning of the 15th century ; and tends to shew, that the original structure had been considerably altered if not rebuilt about that period. Strype's Survey, (*ut supra*) speaks of great repairs which were made here in 1631, at an expence of £2400, (thirty-five years previous to the fire,) but this was too late for the introduction of such a window as we have mentioned.

Sir Christopher Wren, accomplished and talented as he was, neither felt nor understood the beauties of pointed architecture; or, at all events, he allowed prejudice (that spider of the mind as it has been termed,) to interfere with his perception, and misguide his opinions on that head; and, it is not to be wondered at therefore, when he attempted to design in the style, or even to transfer the forms to be found in our ancient ecclesiastical buildings, that he generally failed in the details. In the instance before us, although perhaps one of the best of his works in the pointed style, his want of attention to example is every where visible: the mouldings in different parts of the tower belong rather to Italian than to pointed architecture; the clock case and portions around it, are entirely out of character; and the sunk panels introduced on the face of the pinnacles, which terminate the buttresses at the angles of the tower and serve as abutments for the flying arches supporting the spire, are rather scratched than carved and are therefore devoid of effect. The arches and spire themselves, so far as outline is concerned, are perhaps superior to their prototypes at Newcastle; but display either the same want of knowledge in regard to detail, or the same attachment to Italian forms, (which led him in all cases to introduce them however inharmoniously,)—as is apparent in all his works. Mr. John Carter, in one of a long series of papers on "Architectural Innovation" published in the "Gentleman's Magazine,"[1] says in his usual *tranchant* manner, when comparing the two buildings, "that the church of

[1] It is to be regretted that these papers have not been printed in a separate form. Although written in a peculiar style and with much acerbity, they contain a quantity of curious information not elsewhere attainable. Even an index to their situation in the magazine would be of great service to the Architect and Antiquary.

St. Nicholas" has, like St. Dunstan's, a tower, but so lofty and of such a girth, that, to compare great things with small, our London piece of vanity is but a mole-hill to the Newcastle "Mountain," the pride and glory of the Northern Hemisphere;" and gives the following comparative account of the two buildings.

ST. DUNSTAN'S.	ST. NICHOLAS'.
Width of tower 20 feet.	Width of tower 40 feet.
Proportionable height :— Three stories to the battlements of the tower.	Proportionable height. :— Five stories to the battlements of the tower.
Doorway to first story, and one window to each front of second and third story.	Doorway to first story, and one window to each front of second, third, and fourth story; to the fifth story on each front, two magnificent windows.
Abutting or flying arches on the summit of the tower, plain masonry without mouldings or ornament.	Flying or intersecting ribs on the summit of the tower, replete with mouldings and corresponding ornaments.
These arches bearing on their centre an unapplying perforated (in its base) obelisk.	These ribs bearing on their centre an efficient perforated lanthorn and spire.
Obelisk pedestals great and small at the angles and centre of each front of the tower.	Characteristic pinnacles, great and small at the angles and centre of each front of the tower with battlements, demy ditto, crockets and terminating vanes; pinnacles to the lanthorn with crockets and vanes: spire, with crockets and a vane, (number of vanes, 13.) with 8 small buttress flying arches, for the support and embellishment of the several pinnacles.

[1] "Gentleman's Magazine," Vol. LXXXIII. p. 335. In this same volume p. 417. there is also an engraved view of the upper portion of the tower of St. Nicholas' church. The most correct view of the upper part of this building, perhaps, is that in Sir James Hall's volume on "Gothic Architecture," drawn and etched by E. Blore.

Notwithstanding this statement, however, we cannot refuse to our countryman great praise for the scientific skill displayed in its construction. Wren himself appears, judging from some little incidents in his life, to have been proud of this specimen of his abilities, and to have deemed it stronger than any other spire in London, ; for it is said that being one morning informed that a dreadful hurricane in the night had damaged all the steeples in the metropolis, he immediately replied, " not St. Dunstan's, I am quite sure. "[1]

In the interior repairs Wren entirely abandoned the original style of the church, and made them after his own fashion ; introducing Doric columns to divide the nave and ailes, an altar-screen and organ-gallery with Corinthian columns, and circular-headed windows with key stones, in the clere-story and at the east end of the north aile ; without any regard to the heterogeneous appearance which the building, thus altered, must have presented.

In the course of a hundred years after the church had been repaired, it appears that it became much dilapidated, and, in 1810, the roof of the nave having thrust out the walls seven inches from perpendicularity, various ties were introduced and other precautionary measures adopted. The rupture however still went on ; it was found that nothing effectual could be done with the old building, and Mr. Laing was directed to prepare plans for a new church in accordance with the tower. After some little delay in consequence of a difference of opinion in regard to the materials of which it should be built, the first stone of the present church was laid on the 26th of November 1817, by His Grace the Archbishop of Canterbury, (in whom

[1] Elmes' " Life of Wren," p. 487.

the presentation to the rectory is vested, [1]) and it was opened for divine service in 1821. It is constructed of Portland stone: and, notwithstanding a certain degree of flatness in the mouldings,—a want of those fine effects of light and shade produced by the varied outline and bold relief observable in the works of the early architects,—must be regarded as a good specimen of modern Gothic.[2]

The annexed engraving represents the interior of the church as it appears from the north-west. It is divided into three ailes of nearly equal width by slender clustered columns and pointed arches of stone with moulded soffits, bearing a clere-story. The roof of the centre aile, or nave, as may be seen in the engraving, exhibits some elegant fan-groining, springing from single shafts which rise from the capitals of the clustered columns below: but we should mention that these shafts project so much from the face of the wall as to appear to rest only on the edge of the caps below, and thus produce an unpleasant effect when viewed in profile. The ailes are covered with a flat ceiling divided by ribs into square compartments with flowerets at the angles; and they have windows in the side walls divided by mullions and glazed partly with stained glass. At the east end is a large window of the florid or perpendicular period of the pointed style, (the prevailing character of the church,) said to be an exact copy of that, which, as we have elsewhere mentioned, was discovered when pulling down the old building; and this is filled with stained glass presenting well executed figures of Christ and the Evangelists and Moses and Aaron.

[1] This was originally in the gift of the Prior and Chapter of Christ Church Canterbury; but was conveyed by them A. D. 1365, to Simon Islip, their Archbishop, and his successors for ever.

[2] The cost of the building was about £36,000.

SEDILIA, &c. IN THE EAST.

Over the communion table is a carved canopy forming part of the altar-piece; and the pewing and the organ-screen are in good keeping with the building. On the north side of the chancel is a small porch with a groined ceiling, as represented in the following vignette;

and at the west end of the same side is a corresponding projection intended for a bone house; but now used for the "hot water apparatus," by which the church is warmed. There is another entrance to the church at the west end, beneath the tower, and in its domical ceiling may be seen a remnant of the style in which the interior

of the building was anomalously restored by Sir Christopher Wren.[1]

There are many tablets dating from the 17th century, and one large monument on the south side of the chancel commemorative of Sir William Russel, who died in 1705; but these do not present anything particularly interesting. In the latter, the knight is represented dressed according to the fashion of the times, with a flowing wig, shoes and buckles; and is certainly an evidence against the introduction of modern costume in sepulchral monuments.

The vestry-room is of the same character as the church: and we may say that the register books (which date as far back as 1558) escaped the flames that destroyed the old building, and are in a good state of preservation.

The value of the living is £375. *per annum*, and the Rev. Thomas Boyles Murray, M. A. is the present rector.[2]

[1] This porch appears now to be the only portion of the church not in the pointed style, and should certainly be altered to accord with the other parts of the building.

[2] We are gratified to be able to acknowledge the kind attention which, up to this time, has been paid to our inquiries by the several incumbents (this gentleman amongst the number,) to whom we have addressed ourselves.

ST. MARY'S, ALDERMANBURY.

This structure, dedicated to the Virgin, stands between Love Lane and Addle street, in Aldermanbury: and has its distinguishing title from its situation. Aldermanbury

is a continuation towards the north, of Milk-street, Cheapside, extending as far as London wall: and, according to Stow, derives its name from the Aldermans' "Berry, or Court Hall, now called the Guild Hall; which (of old time), stood on the east side of the same street not far from the west end of Guild Hall now used;"[1] and it is mentioned under that name in the Register belonging to St. Mary's Church at Osney near Oxford, as early as the year 1189. This derivation appears to have been admitted by all who have written concerning the neighbourhood: we may however mention, that about the time above stated, the presentation to this church was in the hands of a person named *Aldermanbir;* as we learn from Newcourt, that in the sixteenth year of the reign of Henry III. Gervas Aldermanbir alledged that Allen de Aldermanbir, his father, presented one William de Aldermanbir to the church, who died parson of the same 31 years past, and that it had been void since;[2] which, however, perhaps only shews a coincidence in regard to the name. A church must have been founded here, even earlier than the date mentioned in reference to the street: for Stow speaks of a curious plated stone therein on which was written, "Armig. hic. Ion. Constantinus positus, genetrici subjacet; æterne lætentur in arce polorum. Qui Februo, cessit. *Mil. I. Cent. quatuor bis et octo:*" and Ralph de Diceto who was Dean of St. Paul's in the year 1181 described the state of it at that time, saying, "Ecclesia *S. Mariæ Aldermannesbire* est Canonicorum, et reddit eis duos Sol. per manum *Johannis*, quos reddit modo *Philippus* Capellanus *Wintoniensis* Episcopi, et solvit synodalia xii. d. et habet cæmiterium."[3]

At that date it belonged to the Dean and Chapter of St.

[1] Strype's edition of "Survey." B. III. p. 71.
[2] "*Repertorium*," Vol. I. p. 434. [3] Ibid.

Paul's :—but in 1331, it was appropriated by them, with the consent of the Bishop of London, to the Elsing "spittle," or Hospital, (as we find from the charter of the foundation of that establishment,) providing however, that the patronage of both should be vested in them, and that a pension of one mark *per annum*, for St. Mary's church, and six shillings and eight-pence for the Hospital, should be paid to them. Under this arrangement, it remained until after the dissolution of religious houses by Henry VIII. when the advowson was granted to certain persons in trust for the parishioners by whom in consequence, the minister has since been elected. The living is a perpetual curacy; and the present incumbent is the Rev. J. Salusbury, LL.D. who, however, does not perform the duty, the Rev. J. P. Bean, M. A. being appointed by him for that purpose.

Nothing is known of the form of the original building. The church which occupied this site previous to the fire in 1666, appears to have been partially rebuilt in the beginning of the 15th century, by Sir William Eastfield, who also presented five bells for the tower: and thirty-three years before that event which entirely destroyed the building, it had been repaired at the cost of the parishioners. It stood then, as it does now, in a burial ground; but this was surrounded by a cloister, which remained until the fire, as it is recorded that the parish built a vestry-room over a part of it in the year 1665.[1]

The present church was erected from the designs of Sir Christopher Wren, in 1677; and is 72 feet long, 45 feet broad, and 38 feet high.[2] It is divided into a nave and

[1] Malcolm's "*Londinium Redivivum*." Vol. II. p. 116. Stow says, that in this cloister hung an enormous shank bone, supposed to be that of a man. It was "in length 28½ inches of assize." [2] "*Parentalia*." p. 315.

ailes by composite columns, (presenting six intercolumniations) which bear an entablature; and the nave has a large waggon-headed ceiling wherein two semi-circular windows are introduced. The ailes have flat ceilings; and in the side walls are circular-headed windows which light the church. Over the communion-table is a small picture of the last supper—in which some of the faces are excellently painted—and at the west end is an organ, and a small gallery for an infants' school of recent foundation. In this gallery, on the north side, is a large monument presenting two carved male busts in niches. The inscription is not visible; but it appears from Malcolm to be in memory of Richard Chandler, who died in the year 1691, and John his brother, who died in 1686.[1]

On the north side of the communion-table lie the remains of the execrated Judge Jefferys, who, during the reign of James II. exhibited such relentless and unjustifiable cruelty, as to have entailed on him from posterity the title of "infamous."[2]

The prefixed engraving represents the exterior of the church as seen from the north-east.

[1] *Ut supra.* p. 139.

[2] He often boasted that he had hanged more men than all the judges of England since the time of William the Conqueror. Jefferys received his education at Westminster School: and went thence to the Inner Temple as a student of the law. Accident, or his abilities, soon procured for him extensive practice, and he was appointed Recorder of London. A short time afterwards, the Duke of York became his friend, he was knighted, and made Chief Justice of Chester; and was ultimately appointed by James II., Lord High Chancellor of England. After the Revolution of 1688, Jefferys finding himself proscribed, endeavoured to leave the country disguised as a seaman; but was discovered while looking through the window of the house where he was awaiting the ship, and committed to the Tower, where he died a short time afterwards. His body was at first interred within the walls of the Tower, but was conveyed after a few years to this church (1693) where several members of his family had been previously buried.

ST DUNSTANS in the WEST
Fleet Street

ST. DUNSTAN'S IN THE WEST,

FLEET STREET.

"To Fleet Street straight my love it holds,
Where men, whose tongues were made in moulds
Of flattery,—
Did cry, "what lack you countryman?"
But seeing me, away they ran,
As though the enemy had began
His battery.
ROBIN CONSCIENCE.[1] 1683."

"WHAT d'ye lack, gentles?" "What d'ye lack?" was the never ceasing inquiry with which the passenger was saluted by the shop-keepers on all sides as he passed through Fleet Street, even as late as the date of the above quoted ballad. The appearance of this thoroughfare prior to the fire of London, (in 1666,) and even long after that event, was singularly different from its present aspect; the space between the houses, on either side, was narrow and badly paved; the buildings themselves were mostly of timber, projecting and overhanging in all imaginable positions; and in the place of

[1] A curious satirical ballad, portraying the adventures of "Conscience," throughout the city, which was first published in 1683, and has been reprinted in the Harleian Miscellany. It contains some curious particulars relating to the manners of the citizens at that period. See Brayley's interesting "*Londiniana*," Vol. II. p. 48. for an analysis of the ballad.

the commodious and elegantly glazed shops, wherein are now exhibited the wares of the trader, were rude open sheds, partially protected by a pent-house, from beneath which the tradesman orally advertised his goods, and repeated his invitations to the passers-by. Fleet Street at that time was but a suburb, and the Strand, now so closely lined with houses, was then easily recognized to be what its name imports, namely, the border of the river, and presented but a few scattered, although noble, houses, interspersed with gardens. At Temple-Bar was observable merely a wooden building across the road, to divide the City from Westminster; and in one part of Fleet Street might be seen a throng of men playing at foot-ball, and in Cheap-side, perhaps, an equal number shooting at a target, or engaged in other sports.

All this is changed:—substantial and well-built houses occupy the site of the wooden sheds; and a countless throng of men, each intent upon his separate purpose, now fills the path-ways, from the rising to the setting of the sun.[1]

The changes in appearance that have occurred in this neighbourhood, however, are no-where more observable than they are in and about the church, concerning which we have now to write, namely, St. Dunstan's in the West; for where the present building stands, was the burial ground of the one which preceded it; and the church itself, an old and venerable pile, projected so far forward, and was

[1] The altered state of London may be well exemplified by a proclamation published by King Henry VIII, in July 1546, for the preservation of game, wherein it is stated, that forasmuch as the King is desirous to have the "Games of Hare, Partridge, Pheasant, and Heron" preserved in and about his palace of Westminster, for his own pastime, that is to say, from the said palace to St. Giles' in the Fields, and from thence to Islington, Hampstead-Heath, and to his palace again, he charges that no persons kill any as they value their own safety. The original is in the library of the "Society of Antiquaries."

so surrounded by shops or stalls as to render the road-way dangerously narrow. These shops appear to have been among the earliest *stationary* marts for books in London, and works are still extant which were published there, and which bear such imprints as the following. "Epigrams, by H. P. and are to be soulde by John Helme, at his shoppe in S. Dunstan's Churchyarde. 1608. 4to." "News from Italy of a second Moses, or the life of *Galeacis Caracciolus*, &c. printed by Richard Moore, and to be solde at his shoppe in St. Dunstan's Church-yard in Fleete Street. 1608." and others. [1]

The subjoined engraving is a representation of the old church as it appeared in 1739; at which time, as we may see, these shops still maintained their position. [2]

[1] Denham's "Account of St. Dunstan's." p. 17. For some particulars of the extraordinary individual to whom the church was dedicated, see "*London Churches*, St. Dunstan's in the East." p. 1.

[2] We are indebted for this engraving to the publisher of the "Mirror;" in which entertaining and instructive miscellany it was originally given. (Vol. XIV. p. 145.)

In regard to the early history of the parish church, we know nothing prior to the year 1237, when we learn that it was presented to Henry III, by Richard de Barking, the Abbot of the convent of Westminster, to which establishment it then belonged. Henry assigned it, with all its profits, towards the maintenance of a house established by him for the reception of converted Jews, (now called The Rolls,) retaining for the crown the right of advowson. In the year 1362, it appears to have been possessed by the bishop of London; for in that year, in consequence of a petition from the Abbot and Convent of Præmonstratenses at Alnwick in Northumberland,—setting forth that their monastery had been destroyed during the Scottish wars, and that they were unable to rebuild it,—this church was given to them by the bishop. They were allowed to depute one of their own fraternity to officiate there, but the bishop reserved the right of removal at pleasure; and in 1437, a perpetual vicar was in consequence instituted. After the dissolution of religious houses, the patronage reverted to the crown, and continued there until the reign of Edward VI., when it was assigned to Lord Dudley. A short time afterwards we find it was possessed by the family of Sir R. Sackville; and since then it has been the property of various private individuals: it is now vested in trustees under the will of the late Rev. Charles Simeon, of Cambridge.

Whether the church, which was removed to make place for the present edifice, was the original building, and had been altered at successive periods until no traces of its first appearance remained; or whether it had been altogether rebuilt at any time since its first erection, we are unable to say,—there being no record of such an event. Indeed the only portion of the old church of which the exact

date seems to be known, was a chapel on the south side, (next to Fleet Street,) called St. Katherine's chapel, which was built by Thomas Duke about the year 1421.

The church narrowly escaped destruction during the fire of 1666, which ceased three houses eastward of it ; and in 1701, the old arched roof being much decayed was taken down, and a new one with a flat ceiling, containing enriched sunk panels in the prevailing fashion of the day, was constructed. The building had been originally in the pointed style of architecture ; but all the more modern repairs having been executed, like the last mentioned, in the Italian style, the whole presented previous to its re-removal, of which we shall hereafter speak, a most heterogeneous appearance,—a tower and turret, with Roman doorways ; pointed and circular-headed windows ; rusticated stone work, and embattled parapets. At that time the church, as we have before said, projected considerably into Fleet Street ; and against the east end of it, which was therefore seen, was a cutler's shop. Above this stood a stone figure of Queen Elizabeth, which was placed there in October 1766, and had under it the following inscription : —" This statue of Queen Elizabeth formerly stood on the west side of Lud-gate. That gate being taken down in 1760, to open the streets, it was given by the city to Sir Francis Gosling, knight and alderman of this ward, who caused it to be placed here." [1] The most peculiar features of the exterior, however, were its projecting dial overhanging Fleet Street, and the two figures of savages, carved in wood of the size of life, which stood within an alcove above, each with a club in its right hand, with which they struck the quarters upon two suspended bells, moving their heads at the

[1] " London," by David Hughson, L.L.D. Vol. IV. p. 109.

same time. The whole of this ingenious arrangement, which must be still in the recollection of nearly every Londoner, was executed by Mr Thomas Harrys, in the year 1671, who received for it from the parish £35. and the old clock.[1] The clock, figures &c., are now attached to the Marquis of Hertford's villa in the Regent's Park.

The old church becoming much dilapidated, and the necessity for improving the thoroughfare appearing to be greater every day, an Act of Parliament was obtained in June 1829, authorizing the removal of the ancient edifice; trustees were appointed to carry this act into effect;[2] and on the 16th of December in the same year, a part of the old materials was disposed of by auction. The turret was sold for 10s. the flag and flag-staff for 12s. and an iron standard with copper vane, warranted 850 years old, (?) and weighing three quarters of cwt. was sold after much competition for £2. 1s.[3] Another sale took place Sept. 22. 1830, when the statue of Queen Elizabeth before mentioned, was knocked down for £16. 10s. and a stained glass window, probably from the east end of the church, for £4. 5s.[4] In the month of July of the following year,

[1] Denham, *ut supra*, p. 8. So early as 1478, there were figures in Fleet Street, although of smaller size, which performed a somewhat similar office. Stow, when describing a conduit which was erected in that year near Shoe Lane, says, that there were angels on the same, "with sweet sounding bells before them; whereupon, by an engine placed in the tower, they, divers hours of the day and night with hammers chimed such an hymn as was appointed." "*Survey.*" *Strype's Edit.* B. III. p. 257.

[2] "Gentleman's Magazine," Vol. CII. pt. ii. p. 297.

[3] "Gent's Magazine." Vol. XCIX. Part ii. p. 556.

[4] A correspondent in the Gent's Magazine, Vol. C. Part ii. p. 296. speaking of the sale of "Her Highness' effigy which "the likeness of a kingly crown had on," for sixteen pounds, ten shillings, and no pence," inquires humourously, "where were the *preux* chevaliers of *our* days? Is there no man in England to whom the mantle of Sir Walter Raleigh has descended?"

1831, designs having been submitted by the late John Shaw, Esq. F.R.S. and approved of, the first stone was laid of the present edifice, and the works rapidly progressed towards completion. Until August 1832, a part of the old church, next Fleet Street, was allowed to remain as a sort of screen ; but in that month it was taken down ; and we may mention a curious circumstance that then occurred. When digging out the old foundations of this walling, a leaden coffin was found, having on it the name of Moody, Engraver, and the date 1747. By accident, the coffin was broken open, and it was seen, to the astonishment of all, that the upper part of the body was quite whole. The flesh had firmness when pressed, and the countenance was perfect, although it had lain 80 years.[1]

On July 31, 1833, the church was consecrated ; a ceremony, however, which, unfortunately, the talented architect, from whose designs it was erected, did not witness, he having died in the preceding year.

The annexed engraving, represents the interior of the church (which is peculiar in arrangement, and pleasing in effect,) as seen from the south side. The form is octagon, and from each of the sides excepting that which forms the entrance, extends a large recess : four of them being polygonal in form with spherical or niche-like heads, and the remainder, parallelograms with waggon headed ceilings. Above these recesses, which present on their face clustered columns and pointed arches, (the latter somewhat too acute perhaps for the

The statue we find however is now in the possession of the parish, and will be placed, it is intended, over the entrance to the vestry-room, which remains to be built.

[1] Gent's Magazine, Vol, CII. pt. ii. p. 297. Several instances of preservation of a like nature are mentioned there ; and we may notice in addition the curious subterraneous chamber beneath the old monastery at Kreuzberg

style in which the church is built, although not so in regard to elegance ;) rises a clere-story with eight windows, containing some good stained glass,[1] and above, springing from clustered columns, is a groined ceiling,—a little meagre perhaps in its detail,—with a large enriched pendent key-stone in the centre, from which hangs a chandelier of thirty-two shaded gas lights.

The *northern* recess contains the altar—a departure from custom, which prescribes the east end of the church as its position, but not without precedent. It is of oak most elaborately and beautifully carved, raised by three steps above the paving of the church, and is surrounded on the second step by a neat iron railing, bronzed. The altar-piece presents three admirably carved canopies of foreign workmanship,[2] and beneath these, appear the Creed, Lord's Prayer, and the Commandments, in illuminated tudor letters surrounded by elegantly designed scrolls ; the whole forming a striking example of the taste and knowledge of the architect. Over the altar is a large pointed window, filled with stained glass of great excellence, which was executed by Mr. Willement, and is made to represent paintings of ancient date. It contains full length figures of the Evangelists, with their names attached : S. Matthæus; S. Marcus ; S. Lucas ; and S. Johannes ; beneath which respectively are,

near Bonn in Prussia, which contains the bodies of a number of monks in linen dresses, some of whom died several hundred years ago. We visited it in the year 1835, and the majority of the bodies were exceedingly perfect in appearance. It did not seem that any artificial means of preservation had been used.

[1] In the upper part of each of these windows, commencing over the organ, is seen one of the letters composing the Architect's name, John Shaw.

[2] These carvings were brought from Antwerp to London for sale, and at the suggestion of the architect, we believe, were purchased and presented by the Messrs. Hoare, who have been munificent benefactors to the church.

a curious monogram of the Trinity; the crown of thorns and the nails; the spear, and sponge upon a reed; and the Holy Lamb; and under all is the following inscription: "Deo et ecclesiae fratres Hoare dicaverunt, Anno Domini, MDCCCXXXII."

The organ is in a recess opposite to the altar,[1] and in the two recesses which immediately adjoin the organ, are small galleries. Oak pewing, well executed, fills the body of the church, and in the chancel, is a carved stone font, which displays upon the upper part of it, a series of angels.

In regard to the construction of the church, the roof deserves especial mention being singularly novel and simple. It is formed by eight iron spandril beams somewhat shorter than half the diameter of the building, each of which projects from an angle towards the centre, where they are all connected and rendered one whole by an iron ring.[2]

According to Stow, the old edifice contained a great number of monuments, dating from the commencement of the 15th century, many of which were removed to the walls of the new church. Among them we may mention one in the south-west recess, dated 1563, and inscribed "Gerardi Legh, Generosi et clari viri interioris Templi

[1] Upon the organ is the following inscription: "The Sum of £600 was bequeathed by the late William Ellis Gosling, Esq., towards the erection of this organ. Anno Domini, 1834."

[2] We offer our best thanks to John Shaw, Esq., of Christ's Hospital, son of the architect of the church under consideration, for the information which he has kindly afforded us, although a stranger. The "Law Insurance Office" on the west side of the church, a portion of which is represented in one of the annexed engravings was built from the designs of this gentleman. The style is the intermediate one that prevailed between the last period of pointed architecture, (of which St. Dunstan's Church is an example,) and the complete revival of the architecture of Greece and Rome.

socii Tumulus. Civis et Hospes interlocutores:" and a long conversation in latin follows. There is, too, a curious latin inscription, (commencing, Quis es? Unde venis? Quo vadis?) commemorative of Matthew, tenth son of George Lord Carew, a knight, and doctor of the law.[1] It states, as from himself,—"I have lived under four kings, and two queens, and have attended the Court of Chancery 33 years, under five chancellors and keepers of the great seal;" and ends thus:—"Oh! how many, and how strange things have I seen! I have lived long enough for myself, if sufficiently for God. Thoroughly tired of the levity, vanity, and inconstancy of this life, I seek an eternal one, that I may enjoy God, and rest in peace. Amen." Against the south wall in the same recess are two brass kneeling figures with labels from their mouths, having beneath them on a brass plate, the following words. Here lyeth buryed the body of Henry Dacres, Cetezen and Marchant Taylor and sumtyme Alderman of London; and Elizabeth his Wyffe, the whych Henry decessed the ——day of—— the yere of our Lord God, MD^c.—— and the said Elisabeth decessed the xxiiird day of Apryll, the yere of our Lord God, MD^c, and XXX.

The north-eastern recess contains several monuments to individuals of the Hoare family; the most considerable one of which records Sir Richard Hoare, who was Lord Mayor of London during the year 1745, when he discharged the arduous duties which devolved on him, to the satisfaction of his sovereign and fellow citizens.[2]

The principal entrance to the church is by a corridor extending from beneath the organ, to Fleet Street; the

[1] The tablet was for a long time illegible; but was restored by the patient labour of an individual during many weeks. The inscription is copied in Denham's "Account." *ut sup.* p. 26.

[2] Among other monumental tablets is one inscribed to Hobson Judkin, Esq. "The Honest Solicitor;" who departed this life June 30, 1812.

tower forming a porch or lobby. Over the door leading from the lobby into the corridor, is a plain circular tablet, supported by angels, on which are inscribed the following in Tudor characters. "The foundation stone of this church was laid on the 27th day of July 1831, and consecrated to the worship of Almighty God on the 31st day of January 1833. John Shaw, esq., architect. Who died July 30th 1832, the 12th day after its external completion, and in the 57th year of his age. To his memory this tablet is here placed by the inhabitants of this parish."

The exterior of the church is well arranged to suit its position. The body of the building is nearly surrounded by houses, and the architect, has justly, therefore, expended upon it no decoration, but reserved the funds placed at his disposal for that portion of the building which faces the street, and is everywhere visible,—namely, the tower and lantern.[1] As may be seen in the annexed engraving, the tower (rising at once from the ground,) is square, and has buttresses at the angles, which terminate a little below the top, in small pinnacles. It is divided into three stories, the lowermost, on the side next Fleet Street being occupied by the entrance doorway, which has on each side of the upper part of it, panels containing the Royal Arms, and those of the City. The second story, separated from the lowest by panelling, is quite plain; but the third or clere story, forming the belfry, presents on each face a dial, and a large pointed window in three divisions, surmounted by a label. The upper

[1] The body of the church is of brick: the tower, and lobbies, on either side, which contain staircases leading to the galleries, are of Ketton stone (Oolitic,) of which same material King's College Chapel, Cambridge, is built. The height of the tower to the battlements is 90 feet, and the whole height of the tower and lantern is 130 feet. The diameter of the body of the church is 54 feet in the clear.

portion of the tower is embattled, and has at each of its four angles a large octagonal pinnacle ornamented with crockets and finials. By an arrangement which is observable in the engraving, the tower here loses somewhat of the square form, and renders the transition from that to the rich lantern which is octagonal, less abrupt than would otherwise have been the case. The lantern, perforated so as to appear exceedingly light and elegant, has buttresses at the angles with pinnacles, and is surmounted by an enriched open parapet—somewhat high.

The introduction of the lantern renders the appearance of the upper part of the tower different from anything that we have in the metropolis; although similar to several ancient buildings in different parts of England. Indeed it may not claim to be entirely singular, so far even as regards modern structures. St. George's church at Ramsgate built by H. E. Kendall, Esq. Architect, in the year 1825, offers a lantern somewhat similar; and it is not improbable, that the architect of St. Dunstan's may have received the first idea of it from that building.[1] It has been urged, that the height of the lantern at St. Dunstan's as compared with the height of the tower, is too great; and if looked at on paper, or even if the building itself be viewed from a distance, this may appear to be the case. When seen however, from its immediate neighbourhood, the lantern is necessarily so much foreshortened, that if it had possessed less height, it seems to us, the appearance from Fleet Street would have been injured, and we may not therefore quite agree with this objection.

All the mouldings and ornaments on the tower and lantern are bold and mostly well designed, but many of them display incapacity on the part of the workmen to

[1] Boston Tower, Lincolnshire, and a tower at York, are their prototypes.

execute the wishes of the architect—an ignorance of effect and absence of taste—and the same want of artistical feeling is observable in the sculptured heads which terminate the labels over the side doors to the lobbies below.[1]

In regard to the principal doorway we would remark, before concluding this description, that it is somewhat too small for effect; and we are compelled, farther, to coincide with an able critic,[2] who has urged, that the entire plainness of the story above it—the absence of any thing like variety of surface, save a single loop-hole—is inimical to the beauty of the building. Nothwithstanding both which points for cavil however, and some others of minor importance, we may safely point out the church of St. Dunstan in the West, as an admirable specimen of modern skill.

This account cannot be considered complete, without a brief mention of the most celebrated of those individuals who, at different times, have been connected with the church, namely, William Tyndale, the Reformer; who, in 1526, published the first translation of the New Testament; Richard Baxter, the eminent non-conformist divine; Dr. Donne, Dean of St. Paul's, whose singular monument we have elsewhere spoken of;[3]—and the Rev. William Romaine. This latter gentleman, sometime Rector of St.

[1] The want of a school of practical masons has long been felt by architects. During the middle ages, when masonry was studied as an art, the architect had but to suggest the *leading features* of decorations,—the details seem to have been filled up by the operatives themselves. We may hope that the national "School of Design" lately instituted, by disseminating and fostering an admiration for beautiful forms, and rendering more general the power of drawing them, will materially improve the character of our artisans generally.

[2] "Gent's. Magazine." Vol, CII. pt. 2. p. 298.

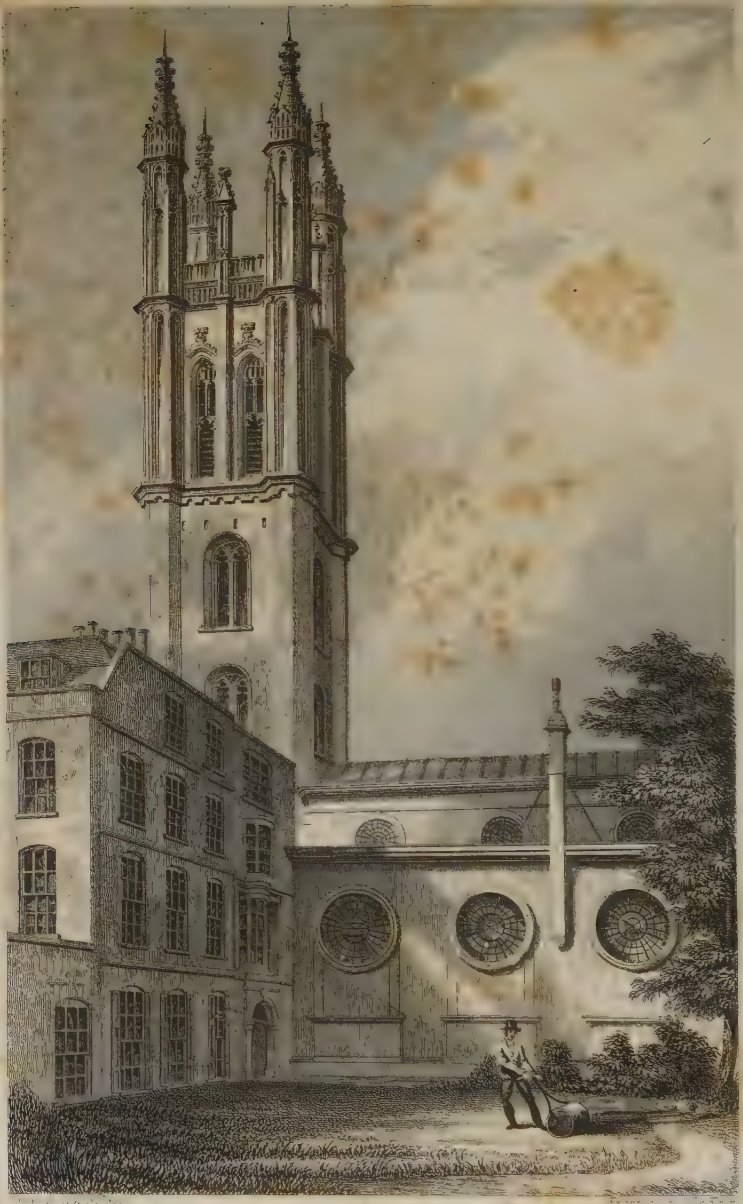
[3] "London Churches." History of St. Paul's p. 46. The heads which support the label over the principal entrance, are intended to represent Donne, and Tyndale; and are considered faithful portraits.

Anne's Blackfriars, was born in 1714, in the county of Durham, and studied at Oxford, where he early obtained a reputation by his aquirements. He was ordained in 1736; and from that time up to the period of his death, appears to have devoted himself to the duties of his calling with an earnestness as unremitting as it was fervent.

It was in 1749, that he was appointed lecturer of St. Dunstan's, and it was there that he first excited that great degree of public attention which he ever after held. A division occurred between Mr. Romaine and the Rector of the church; and many impediments being thrown in his way by the latter, he often preached by the light of a single candle which he held in his hand. The crowds of persons, however, who flocked to hear him, were so great as to cause disturbances in the street; and Malcolm states, that during this period, the pew-opener's place was worth £50 *per annum*.[1] He was the author of many theological treatises; particularly of three, entitled, "The Life, Walk, and Triumph of Faith;" which rank to this day among the standard works of that class.

The present incumbent is the Rev. Thomas Snow. M.A.

[1] See "The Christian Guardian." 1831. pp. 361, 401, and 441. for many particulars of his life.



S^t. MICHAELS.
Cornhill

ST. MICHAEL'S,

CORNHILL.

This church is one of the seven in the city of London which are dedicated to the Archangel Michael, the patron Saint of France; and, as its distinguishing name implies, formerly stood in Cornhill. In the reign of Edward VI. however, it was excluded from the street so called, by the erection of four houses; so that it must now be described as standing on the east side of St. Michael's Alley. The site of the present fabric was occupied by a church at a very early period,—probably during the Saxon dynasty, but no record of it remains. The earliest statement in regard to a church here, that we can find, shews that previous to 1133, the patronage was vested in Alnothus a priest, who transferred it to the Abbot and Convent of Evesham. In that year it was granted by them, together with certain lands, to Sparling, a priest, on condition that he paid a rent of one mark *per annum* to the Abbot, and provided him lodging, salt, water, and firing, when he was in London.[1] Afterwards it reverted to the convent of Evesham, and in the year 1503, was conveyed

[1] Stow's "Survey of London." Strype's edit. Book II. p. 143. A M.S. in the Cottonian Library says, "In Londiniis Ecclesia S. *Mich.* de *Cornhill* pertinet ad Ecclesiam de *Evesham* cum tribus domibus, et reddit annuatim Ecclesiæ duas marcas, et semel in anno Ignem, Salem et Literiam." *Ves.* B. 24. f. 9. Newcourt's "*Repertorium*," Vol. I. p. 476.

by them to the Drapers' Company, the latter, settling on the Abbot, in consequence, an annuity of £5. 6s. 8d., "besides an ancient pension of six shillings and eightpence annually paid them out of the said church;"[1] and in the Drapers' Company the right of presentation is still vested.

William Rus, or Rous, sheriff of London in 1429, appears to have been a great benefactor to the church, and was buried there in the chapel of St. Mary. He left, besides lands and tenements for other purposes, £100. to form an altar, ("Unum Dorsum Altaris,") in the chancel, and £40. towards the new tower, or steeple, which was commenced in the year 1421. In this year it appears that the old tower was burned down: for in the present robing-room there is an engraving from a curious pen and ink drawing, which purports to be a representation of the tower "before the fire of 1421." According to this engraving it was square; had a large window over the west door; and was surmounted by turrets at the angles, and a spire.

On the south side of the church there was originally a cloister; and in the church yard was a pulpit cross similar to that which formerly stood in St. Paul's church yard:[2] this was built by Sir John Rudston, Lord Mayor of London, who died in 1531, and was buried under the cross.

In the church rested the remains of Robert Fabian, Alderman of London, well known by his Chronicles of England and France which he termed "The Concordance of Histories." He was sheriff in 1493, and died in 1511. And in the church-yard Thomas Stow, grandfather of the antiquary John Stow, was buried in the year 1526.[3]

[1] Maitland's "History of London." p. 464.

[2] See "London Churches," History of St. Paul's. p 9.

[3] Strype has printed his will "*Survey*," B. II. p. 145, and from this (a singular example of the superstition of the age in which he lived;) it appears that there were, at the least, seven altars in the church under consideration.

By the great fire of 1666, the old church, with the exception of the tower, which contained a celebrated set of ten bells, was destroyed ; and the present building was commenced by Sir Christopher Wren in 1672. The tower itself was much weakened, and fifty years afterwards, that also was taken down and rebuilt by the same architect, the last stone being laid Aug. 29, 1721.[1] The body of the church is in the Italian style of architecture. It is divided into nave and ailes by Doric columns and arches, which support a plain groined ceiling, but presents no features requiring notice. There is an organ at the west end, and a handsome altar-piece opposite to it, adorned by two paintings of Moses and Aaron. The walls of the church do not form right angles one with another ; from which it may be inferred, that Wren availed himself of the old foundations.[2]

The bold and lofty tower, as may be seen in the annexed engraving, is of a totally different character, namely, that which distinguished the last period of pointed architecture in England, known as the florid, or perpendicular style ;

[1] Malcolm's "*Londinium Redivivum.*" A tablet within the church says, however, that the tower was rebuilt 1723. Stow relates the following circumstance in connection with the old tower. "Upon St. James' night certain men in the loft next under the bells, ringing of a peal, a tempest of lightning and thunder did arise, and an ugly shapen sight appeared to them coming in at the south window and lighted on the north. For fear whereof they all fell down, and lay as dead for the time, letting the bells ring and cease of their own accord. When the ringers came to themselves, they found certain stones of the north window to be raised and scrat, as if they had been so much butter printed with a Lyon's claw : the same stones were fastened there and so remain till this day. I have seen them oft, and have put a feather, or small stick, into the holes where the *claws* had entered three or four inches deep." The electric fluid appears to have been mistaken for something less natural.

[2] The length of the church is 87 feet ; the breadth 60 feet, and the height 30 feet.

and one cannot well understand the motives which induced Wren to build the church entirely different in style to the tower which was standing, or why, having built the church, he did not afterwards, when called on to erect the tower, design that in conformity with it.

The tower is an imitation of the splendid "Chapel Tower" at Magdalen College, Oxford, (which was built at the end of the fifteenth century,[1]) and, soaring as it does to the height of 130 feet, forms one of the most prominent ornaments of the city when viewed at a distance. Ralph when speaking of this tower says, "that though (!) in the Gothic style of architecture, it is undoubtedly a very magnificent pile of building, and deserves very justly to be esteemed the first thing of that sort in London,"[2] and this opinion has been echoed by many after writers. We cannot however entirely agree with this; for the same inattention to the details—the same mixture of Italian mouldings, that we have elsewhere spoken of, is observable here, (although perhaps, not so strikingly as in some other examples;) and tends materially to lessen the beauty of the tower, when closely viewed. This fault is more apparent in the lower part, where, as an example, the windows are circular-headed, than in the upper portion of it, which is beautiful in outline. The church is surrounded by houses, so that it is almost impossible to obtain a general view of it; but the discrepancy which exists between the two portions of the building, as we have mentioned, renders this circumstance the less to be regretted.

[1] The first stone was laid on the 9th of August 1492; but it was not finished until 1505. The height of this tower is 145 feet. See Le Keux's "*Memorials of Oxford.*"

[2] "Critical Review of Public Buildings in and about London." Edition 1783.

ST. ALBAN'S.
West Side.

ST. ALBAN'S,

WOOD STREET.

Verulam, the Verulamium of ancient writers, which was probably a flourishing town even before the arrival of the Romans in England, is in the county of Hertford, and about twenty miles from London.[1] In the reign of Dioclesian, who, at the end of the third century, endeavoured by all the means in his power to extirpate the christian religion in Britain, Alban a citizen of that place, was converted from paganism by a priest whom he had harboured; and, refusing to recant, was himself the first victim to the wrath of the Emperor, and the first man in this country who lost his life for religion's sake. He was therefore termed the proto-martyr of England, and in the year 793, Offa, King of Mercia, having received pardon from the Pope for a murder of which he had been guilty, on condition that he would be liberal to ecclesiastical estab-

[1] Some interesting particulars relating to Verulamium are given in Britton's 'History of Cassiobury.'

lishments,—obtained the canonization of Alban, and erected a large and stately[1] monastery near Verulam, to his memory.

The ancient city had been nearly destroyed during the struggles between the Britons and the Saxons, but after the completion of this monastery a new town grew up around it, and was therefrom called St. Alban's ; which name it still retains. The monastery was endowed by Offa with many peculiar privileges and a large revenue ; and one of the Popes afterwards enjoined, " that as St. Alban is well known to be the protomartyr of the English nation, so the Abbot of his monastery shall in all times be reputed the first in dignity of all the Abbots in England," [2]

In the time of Paul, the fourteenth Abbot of St. Alban's, we find that there were several churches in London which belonged to this monastery,[3] and among them was the one of which we have now to speak, namely, St. Alban's, Wood Street : for it is recorded, that in the year 1077, the Abbot exchanged the right of presentation to this church for the patronage of another belonging to the Abbot of Westminster.

Matthew Paris says, that the building here spoken of, was the chapel of King Offa, the founder of St. Alban's Abbey,[4] whose palace was contiguous to it ; but this has been questioned by other writers, on the ground, that as the Danes, who were implacable enemies to christianity, burnt and destroyed the city of London about the year 839, it was not likely that they left this church standing : whether, however, it was so or not, it is certain that it

[1] Gibson's Camden's " Britannia." p. 298.
[2] Camden, *ut supra.*
[3] Newcourt's " *Repertorium.*" p. 236.
[4] *In Vitis Abb. S. Albani.* p. 50. Newcourt, *ut supra.*

was an ancient building. Stow writes that it was "of great antiquity," and in proof mentions, among other things, the peculiar form of the arches in the windows, and the capitals of the columns, and the fact that Roman bricks might be found here and there amongst the stones of the building;[1]—probably the *debris* of some former erection re-used—and Maitland supposes, that it may have been one of the first places of worship built in London by Alfred, after he had driven out its destroyers, the Danes.[2]

The first rector mentioned is J. Ewell, who had the king's letters of presentation to this church, dated February 5th 1346;[3] and the earliest among the monuments whose memory has been handed down to us, is one to William Linchlade who died in the year 1392.

Stow gives a long list of the monuments that were within this church, with the epitaphs which they bore; one to Sir Richard Illingworth Baron of the Exchequer, a second to John Woodcock, Mayor about 1405, and others; and his successors have added the following singular effusion which appears to have been there;—

Hic jacet Tom Short-hose,
Sine tombe, *sine* sheets, *sine* riches;
Qui vixit sine gowne,
Sine cloake, *sine* shirt, *sine* breeches.[4]

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[1] "Survey," Strype's Edit. B. III. p. 76. He says, "very probable it is, that this church is at least, of as antient a standing as King Adelstane, the Saxon;" (Athelstane reigned from 925 to 941,) "who as the tradition says, had his house at the east end of this church. This king's house having a door also into Adel Street in this parish, gave name, as it is thought, unto the said Adel Street: which in all evidences to this day, is written, King Adel Street."

[2] "History of London," p. 354,

[3] Newcourt's "*Repertorium*," Vol. I. p. 236.

[4] In the Register books it is stated that *Cornelius Ihanson* was married

In 1633 the church having become much dilapidated, Inigo Jones, Sir Henry Spiller, and other gentlemen were deputed to examine the state of it and report on the means to be adopted to uphold it. It was found however to be so much decayed, and in so dangerous a state, that they were obliged to take it down immediately to prevent accidents.

After some delay arising from the want of funds, the church was rebuilt by Jones, but very shortly afterwards was destroyed by the great fire of 1666. Sir Christopher Wren was then called in, and from his designs the present church was completed in the year 1685.

The right of presentation to the church, after the exchange made by the Abbot of St. Alban's, appears to have been possessed by the Master, brethren, and sisters of St. James' Hospital near Westminster;[1] and continued to be so until some time after the death of King Henry VI. when we find it was vested in the Provost and Fellows of Eton College, near Windsor, (founded by that

here, November 4, 1572; and Malcolm asks ("*Londinium Redivivum*," Vol. II. p. 309,) whether this was an accidental concurrence of names, or whether he was the father of the celebrated painter, who lived in the "Black Friers," and whose first works in England are dated about 1618.

[1] St. James' Palace now occupies the site of this hospital, which appears to have been founded for the reception of such as were afflicted with leprosy, at a very remote period, and is mentioned as early as the year 1100. when it was visited by the Abbot of St. Peter's Westminster. It became vested in King Henry VIII, about the year 1532, and he commenced the present palace. Of that which he erected, however, very little now remains excepting the gateway and turrets, facing St. James' Street, known as the Clock Tower.

The buildings destroyed by Henry VIII, judging from the many remains of stone mullions, labels, and other masonry, which were lately found there when taking down some parts of the Chapel Royal, were of the Norman period, and executed with no mean skill.

monarch). By an act for rebuilding the city of London and uniting of parishes, which was passed in the reign of Charles II., that of St. Olave, Silver-street, was annexed to St. Alban's, Wood-street; and the right of presentation to the united rectory is now exercised alternately by Eton College, and the Dean and Chapter of St. Paul's. The present incumbent is the Rev. J. A. Roberts, M.A.

The interior of the church, as it appears when viewed from the west end, is represented in the accompanying engraving. The style, as may be seen, is that which prevailed during the last period of pointed architecture, probably the same as that of the old church.[1] Clustered columns bearing very flat pointed arches, divide it into a nave and two ailes; and at the east end above the altar piece is a large window, which, together with one in the front, next Wood-street, and others in the side walls, has the appearance of greater age than the rest of the building. The ceiling of the nave exhibits bold groining, and the general effect of the interior is pleasing.

In a curious brass frame attached to the pulpit, and shewn in the engraving, is an hour glass,—an appendage which was common in churches during parts of the sixteenth and seventeenth centuries, in order to remind the preacher of the flight of time, but is now seldom met with. So early as 1564, we find this entry in an old churchwardens' book, belonging to St. Katherine's Christ Church, Aldgate:—"Paid for an hour glass, that hangeth by the pulpitt when the preacher doth make a sermon, that he may know how the hour passeth away,—one shilling;"[2] and in the same book among the bequests in 1616, is mentioned "an hower glass with a frame of Irone

[1] "The building is Gothic as the same was before the fire." *Parentalia.*

[2] "*Londinium Redivivum.*" Vol. III. p. 309.

to stand in." At the church of St. Dunstan in the West, too, there was a large hour glass in a silver frame; of which latter, when the instrument was taken to pieces in 1723, two heads were made for the parish staves.

At the west end of the church, on the north side, is a handsome marble font, which was presented by Benjamin Harvey, Esq. in 1684., as is recorded on the tablet to this gentleman's memory affixed to the north wall of the church. The length of the building is 66 feet; the breadth 59 feet, and height 33 feet.[1]

The exterior of the church displays few beauties; the mouldings are for the most part badly designed; and the west front is disfigured by a door-way which is tasteless, and truly ugly. The tower, represented in the annexed engraving, stands on the north side of the church, in Little Love Lane; and adjoining the church on the south side, is the residence of the incumbent.[2]

[1] An inscription in the church mentions among other property belonging to it, a messuage called the George, and others thereto adjoining, situate in George yard and Snow Hill, in the parish of St. Sepulchre, which was under the direction of the parishioners for the relief of the poor and repair of the church. After the Reformation, and under colour of a statute which empowered the Crown to seize all effects devoted to superstitious uses, this estate was sold by Royal patent dated 15 May in the 4th year of Edward VI. but was recovered by the Parish the 14th February 1611. The application of the funds herefrom arising has caused some schism amongst the parishioners.

[2] "*Parentalia.*" The height of the tower to the top of the pinnacle is 92 feet.

ST. MICHAEL'S,

WOOD STREET.[1]

[1] In the reign of Richard I. says Stow, a decree passed that houses in the metropolis should be built of stone for defence from fire ; and this law continued above two hundred years. After that time, however, in order to gain ground, many houses thus built were taken down, and others of timber erected ; and he supposes, as no stone edifice had been known in this street, that it was of this latter period, and owed its name to the materials of which the houses were composed. Its origin may with more reason be sought, in the name of the builder or original owner of the street.

This church stands on the west side of Wood Street, which leads from Cheapside to London Wall, and at the corner of Huggin Lane,—so called from an individual who resided there about the time of Edward I. and was known as "Hugan in the Lane."

We know nothing of the history of the church previous to the year 1328, when William de Bampton was made Rector. Newcourt mentions the name of his predecessor, J. de Eppewell, but does not give the date of his presentation.[1] In the 33rd year of the reign of King Edward III. (1359.) Richard de Basingstoke gave by will all his tenements in the parish of St. Lawrence Jewry, to the rector of this church, for the maintenance of certain priests who were to perform mass daily; and in 1392, another John Forster, Peter Fikeldon, and another gave messuages and shops, and other edifices in this parish, towards the reparation of the church and chancel.

Previous to the dissolution of religious houses, the right of presentation appears to have been possessed by the Abbot of St. Alban's Monastery in Hertfordshire. After that event it was sold by the unscrupulous Henry VIII. to William Burwell; and by him, in the reign of Queen Elizabeth to John Marsh. The patronage afterwards passed into the hands of certain individuals in trust for the parish, and on that footing it has continued to this day.

The old church contained several monuments, many of which are described in Stow's "Survey of London;" the earliest of those mentioned, were in memory of William Bambrough, 1392. William Turner, Wax-chandler, 1400: and John Peke, Goldsmith, 1441. Here also, as was the case in many other parish churches, was a monument to Queen Elizabeth, presenting an eulogistic inscription.

[1] "*Repertorium.*" Vol. I. p. 495.

It is stated by some authors that the head of James IV, King of Scotland, who fell as was supposed at the battle of "Flodden Field," fought in the reign of Henry VIII, was buried here, but this has been warmly disputed by others. According to the generally received account, the body of the king was found upon the field, and was conveyed to the monastery of Sheen near Richmond, in Surrey, where it remained until the Dissolution. The monastery was plundered at that epoch, and Stow says, the king's corpse "wrapped in lead" was placed in a waste room amongst old timber and other lumber, and that he saw it there. When it was in this situation, some of the workmen cut off the head, and Launcelot Young, master glazier to Queen Elizabeth, liking the sweet scent that proceeded from the medicaments with which it was embalmed, took it with him to his house in Wood Street; but, becoming careless of possessing it, afterwards gave it to the sexton of the church now under consideration, in order that he might bury it. The Scotch writers, however, contend that James was not killed at that battle, and that this head, therefore, could not be his, but was that of an individual who fought during the day in habiliments similar to those worn by the king, in order to draw off the attention of the English from James; and one writer asserts that the king escaped to Jerusalem, and died here sometime afterwards. Weever, however, is quite positive that Sheen *was* the place of James' burial.[1]

By the fire of 1666, the old church was destroyed, and in the year 1675, the present edifice was completed in its place, from the designs of Sir Christopher Wren.[2] The

[1] "Funeral Monuments."

[2] The cost was £2554. 12*s*. 11*d*. Brayley's "*Londiniana*." Vol. ii. p. 69.—an interesting Miscellany.

church of St. Mary Staining, had also been destroyed in the great conflagration, and that parish was afterwards annexed by Act of Parliament, to St. Michael's, Wood Street. The interior of the church, is a large and well-lighted parallelogram, with an ornamented coved ceiling, but is not in any respect ecclesiastical in its general appearance. In 1831, the fabric was repaired, and the tower, which stands at the West end of it, was thrown open to the body of the church. There is a gallery at this end of the building, and at the East end, is an altar-piece, containing paintings of Moses and Aaron.

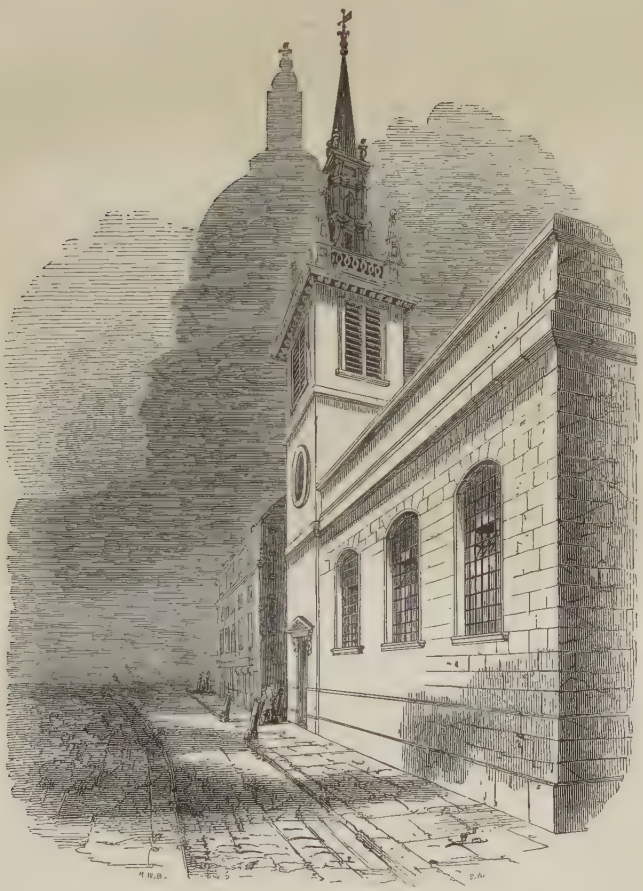
In the Vestry are some old books, appertaining to the church, and dated from the beginning of the 17th Century, which, through the politeness of Mr. Mumford, one of the Church-Wardens, we were allowed to inspect. They contain some curious memoranda,—in regard to certain parochial rejoicings, for example: 1620, August 5th, "Paid for faggotts for a bonfyer." November 9th, "Paid for ringing, and a bonfire, 4*s*."

The principal feature of the exterior, is the East end, standing in Wood Street, which is a pleasing, and well-proportioned *morceau* of Italian architecture, and is represented in the subjoined engraving. It presents four Ionic pilasters on a stylobate or basement, supporting an entablature and pediment; and has three circular-headed windows in the intercolumniations. The South side, is in Huggin Lane,[1] as are also the tower and spire, which are plain and unimportant. The Rev. J. Atkinson Busfield, D.D. is now the Rector.

[1] At the West end of this Lane, is the back of the "Goldsmith's Hall," a building recently executed from the designs of P. Hardwick, Esq. The front is bold and good; but unfortunately, it is so close to the back of the new Post Office, as to be almost lost to the public.

ST. AUGUSTINE'S,

WATLING STREET.



The church of St. Augustine, Watling-street, was built in the year 1682, by Sir Christopher Wren;—the edifice that previously occupied its site,—and which was called

in old records, *Ecclesia sancti Augustini ad Portam*,[1] because it stood near the gate that led from Watling Street into St. Paul's church-yard—having been destroyed by fire in 1666.[2] The pious individual to whom this church is dedicated, was a Roman monk of the order of St. Benedict, who, with others, was sent to England in the year 596, by Pope Gregory I. to convert the Anglo Saxons to Christianity.[3] Augustine and his companions first landed in Kent; probably because Bertha, the wife of Ethelbert, King of that part of England was a christian, and ultimately succeeded in converting, not merely the monarch, (who afterwards founded St. Paul's Cathedral, London) but the greater number of his people. Shortly after this, he was consecrated Metropolitan of all England, and fixed his see at Canterbury, where he founded a monastery. He died in the year 604, and was at first buried in the church-yard of the establishment;—but, when the cathedral at Canterbury was completed, his body was removed to that edifice. With Augustine commences the history of the Christian

[1] Newcourt's "*Repertorium.*" Vol. I. p. 286.

[2] The church was finished and opened September 23, 1683, and the steeple finished 1695. Strype's Edition of Stow's "Survey." B. III. p. 140.

[3] Gregory contemplated the conversion of the Anglo Saxons before he was made Pope. The conversation wherein he first evinced an interest for them is a curious and early example of *punning*. It is said, that seeing some beautiful boys exposed for sale in Rome, he inquired whether they were Christians; and being told that they were not, expressed his regret that the father of darkness should have such bright faces in his family. He then asked what they were called? and when they answered *Angles*, said that they had angelical looks, and as such, were fit to be fellow heirs with the *angels* in heaven. But what is the name of the peculiar province from which they are brought? The inhabitants of it are called *Deiri*, was the reply. Yes, said he, Deiri—or as may be said, *De ira eruti*, that is, delivered from wrath; and what is their King's name? *Œlle*, replied they; then rejoined he, it is fitting that *Alleluia* should be sung there to the praise of God.

church in England, and venerable Bede has fortunately preserved to us various consultations which were held with Pope Gregory, respecting the early regulations to be enforced, and measures to be adopted. The politic spirit which characterized Gregory I. is observable in the directions which he sent. The heathen temples were not to be destroyed, but purified and consecrated to God, as the cost of erecting churches would thereby be saved to the christians, and the natives would more easily be induced to frequent their old places of resort, than entirely new buildings. Many of the heathen festivals were to be continued; and he directed that a large number of oxen should annually be killed on certain days, and distributed in honour of God.

To return, however, to the subject before us. We are unable to trace the history of the church dedicated to Augustine in Watling Street, farther back than the end of the 12th century, when it was mentioned by the Dean and Chapter of St. Paul's, in a general survey of the churches in their gift, which was made at that time. In 1387, says Strype, was founded the fraternity of St. Austin's in Watling Street, (corrupted from St. Augustine's;) who met in this church on the eve of St Austin's, and in the morning at high mass, when every brother offered a penny; afterwards, they were ready either "al mangier ou al revele"—to eat or to revel, as the master and wardens of the fraternity directed.[1] Respecting the size or appearance of the ancient church no information is to be obtained. The earliest monuments therein, of which there is any record, were two, in memory of Henry Read, an armourer, who died in the year 1450, and of William Dere, who died in the same year; both of them Sheriffs.

[1] Stow's Survey; *ut supra.*

After the fire of 1666 the parish of St. Faith under Paul's, (so called because a part of the crypt of that Cathedral was formerly their church,) was united to St. Augustine's. The presentation to the conjoined Rectory is in the gift of the Dean and Chapter of St. Paul's.

The interior of the present church is plain and very small; and consists of a nave and ailes formed by Ionic columns that carry a waggon-headed ceiling. These columns are raised on exceedingly lofty plinths, which render the height and consequent diameter of the columns so small as to degrade them to mere props, and produce altogether a bad effect.

The exterior is represented by the accompanying engraving, as it appears when viewed from the south east, St. Paul's Cathedral forming the background.

[1] The length of the church is 51 feet. It is 45 feet broad and 30 feet high. Elmes' "*Life of Wren*," p. 429.

ST. GILES'

ST. GILES', CRIPPLEGATE.

"La vie est un seul point, et de chaque côté
S'etend l'eternitè."

MOLLEVAUT.

THERE are but few, we think, who can enter a church-yard in which the bodies of the virtuous, the wise, and the beautiful, have been deposited during centuries, (although perhaps, unsung by Poet and unknown to Fame)—who can dwell on the strong passions, the glorious aspirations, the hopes, the fears, which alternately agitated the breasts of those, when living, who now lie within the cold ground, —without feelings of reverence and awe; or avoid a train of thoughts on the futility of all earthly views and wishes, ending in a resolve to be for the future better men. In such a spot one may almost fear to tread. Every grain of dust is hallowed; for every grain was once, perhaps, a portion of a fellow-being; with like thoughts, like powers, like passions, to our own. We may ask ourselves, what was the life of him, a part of whose earthly tenement we now trample beneath our feet? Possibly, deeply intent during life upon the business of this world, absorbed wholly in speculations for the attainment of temporal power, and,

"Unmindful of the crown that virtue gives
After this mortal change, to her true servants,"

he was swept away in the morning of existence, and hurried into the presence of his Judge. And where, is his habitation now? It is an awful question, and with him may not avail: let *us*, however, so bear ourselves while there is yet time, that when the hour cometh we may close our eyes with an undisturbed conscience, and a humble but joyful reliance on the promises of God.

The burial ground, in which stands the church of St Giles, without Cripplegate, is especially calculated to in duce the thoughts here suggested. It is one of the most ancient and venerable in the City, and abounds too with interesting associations, and mementos of past time. On the south side of it is one of the few remaining portions of old London Wall, with bastions, by which this famed city was anciently surrounded—in the first instance, perhaps, as early as the reign of Constantine the Great ;—and the Church itself, the subject of the present essay, is the successor of one which was founded by Alfune, about twenty-four years after William the Norman had invaded England,—namely, in the year 1090.[1]

The Saint to whom it was dedicated, appears to have been a native of Athens, who was so remarkable for his charity, that when his parents died and left to him a large estate, he gave away not merely that, but the coat from off his back. It is stated, although without good authority, that

[1] Newcourt's "*Repertorium*." Vol. I. p. 354. This statement is confirmed by a M.S. in the Cottonian Library, (*Vespasian* B. ix.) relating to the foundation of the Church of St. Bartholomew the Great in Smithfield, which was built by Rahere at the beginning of the 12th Century, as already related in the history of that edifice. Rahere was assisted in this undertaking by *Alfune*, and the M.S. speaking of the latter, says, "This same olde man not long beforne had beldid the chirche of Seynt Gylys, at the gate of the cyte, that ynne Inglish tonge is called Cripilgate, and that goode worke happely he hadde endyd."

he was afterwards discovered in a dreary cave in France by Charles Martel, when hunting; and that the latter built a monastery for him at Nismes.

The postern, or entrance to the city, near which the church of St. Giles is situated, and from which it has its distinguishing title, owes its name, Cripple-gate, or the *Porta Contractorum*, as it was sometimes called,—to an adjoining hospital for lame people, if we follow Camden;[1] or, as Stow and some other authors say, to the numerous cripples who were in the daily habit of begging there. And this, indeed, might have induced our pious forefathers to dedicate a church to St. Giles in its neighbourhood, he being reckoned, from the circumstance already mentioned, the patron of mendicants. According to Newcourt, Aelmund, the monk, appropriated this church to augment the revenues of St. Paul's Cathedral; and the living is still vested in the Dean and Chapter of that Establishment.

Speed records a circumstance, in connection with the church, which must have occurred at the beginning of the 13th century; namely, that Matilda, Queen of Henry I. founded a brotherhood there, dedicated to St. Mary and St. Giles; and we may suppose she built a chapel or an altar for them,—for the same writer, continuing his statement, says that John Belancer *repaired it* in 1360.[2]

[1] "*Britannia*," p. 312, Gibson's Edition. Cripplegate was known by this name before the Conquest: for we find that in the year 1010, Alwyne, Bishop of Helmeham, caused the body of Edmund the Martyr to be brought from Bedrisworth (now called Bury St. Edmund's) through the kingdom of the East Saxons, and so to London in at Creplegate. "*Stow's Survey*," *Strype's Edition*, *B. I. p.* 17. According to Fabian this gate was rebuilt by the Brewers of London, in 1244.

[2] "Chronicles," p. 813. quoted by Newcourt. Stow, who appears to have known nothing of its previous establishment says, this brotherhood was *founded* by John Belancer in 1360.

In the year 1545, the church was burnt; but it was soon afterwards repaired, and was perhaps partially rebuilt. Since this event, it has undergone many mis-called adornments, but has not been materially changed.

The interior is spacious, and like the greater number of English parish churches, is divided into a nave and ailes,—the division being formed by clustered columns, and pointed arches with boldly-moulded soffits. The clerestory and ceiling, which surmount these, are entirely different in character to the remainder of the building and serve to disfigure it greatly. These were constructed about 1791.[1]

There is a heavy and unsightly gallery in both the ailes, first erected in 1624; and at the east end of the church is a large altar-piece of Corinthian pilasters elaborately gilt, with an oval light above it, filled with stained glass, which latter has upon it the date 1791. The ceiling of the chancel is arched, and is adorned with painted cherubim.

The tower, near the centre of the west end of the building, was originally open to the body of the church, as may be seen by the remains of the great archway behind the present organ-gallery. In the west front of the tower was a large pointed window, now bricked up, of which portions of the tracery remain; and in the side walls are the jaumbs and heads of two similar, but smaller, windows which are likewise nearly obliterated on the outside. The tower contains a peal of twelve bells, and there is an additional one in the turret that surmounts it.[2]

[1] "*Londinium Redivivum.*" The Angels and Shields, forming the corbels which supported the tie-beams of the former roof, remain to make the present ceiling appear even more absurd than it would without them.

[2] It seems probable that the ground on the outside of the church was originally much lower than it is now, and that there was an entrance door-way beneath the west window. The present sexton, Mr. Richardson, who obligingly furthered our inquiries, informed us, that when the ground was opened,

In the church rest the remains of several persons whose names are familiar to the world: among these were the pious John Fox, who wrote the "Acts and Monuments of the Church;" John Speed the Historian; and John Milton, author of "Paradise Lost."

In memory of Fox there is merely a plain tablet against the south wall of the chancel, which bore a latin inscription, now partly removed.[1] Fox was born at Boston in Lincolnshire, in 1517, and was entered at Brazen-nose College, Oxford, where he attained the degree of Master of Arts in 1543. He was at first strongly attached to the popish religion, but, becoming disgusted by the errors which he observed in it, entered into an investigation of the doctrines of the Reformation, with a view to satisfy his own mind. Absenting himself from the church during this inquiry, he was accused of heresy, and was expelled the University; and when he openly professed the reformed religion, which he did soon afterwards, his friends immediately disavowed him, and his means of living were much reduced. Sir Thomas Lucy of Warwickshire,[2] however,

some years ago inside the church at this end, a portion of tile paving was found about seven or eight feet below the level of the existing pavement. The tiles were about nine or ten inches square, and were painted with various devices in red and blue colour.

[1] "Johanni Foxo, Ecclesiæ Anglicanæ Martyrolog'o, Fidelissimo, Antiquitatis Historicæ Indagatori Sagacissimo, Evangelicæ Veritatis Propugnatori, Acerrimo. Thaumaturgo admirabili; Qui Martyres Marianos, tanquam Phœnices, ex cineribus redivivos præstitit; Patri sui omni pietatis officio imprimis colendo, Samuel Foxus illius primogenitus, hoc Monumentum posuit, non sine lachrymis." "Obiit die 18 Mens. April. An. Dom. 1587. jam septuagenarius. Vita vitæ mortalis est, spes vitæ immortalis." The inscription is now perfect only as far as the word "hoc." The entry in the Register stands thus, "John ffox, householder, preachar." April 20th, 1587.

[2] Some of whose descendants, as it is hereafter mentioned, lie in this same church.

received him into his house, as tutor to his children, and here he remained for some time. When his pupils no longer needed instruction, he visited London, and becoming greatly distressed, was relieved by a stranger in St. Paul's Cathedral. The Duke of Norfolk, after this circumstance was his pupil, and became a great friend to him in after life: but Bishop Gardiner, who was violently opposed to Fox, formed designs against his safety, and Fox was obliged to fly to Basil, where he maintained himself by correcting for the press. It was here that he planned his "Book of Martyrs," which exposed the persecuting spirit that characterises the Romish Church, and which, unquestionably, had great and good effect in confirming the principles of the Reformation. He returned to England after the death of Queen Mary, and might have received preferment, but refused, on principle, to conform to the established articles of faith. He died in the year 1587, aged 70.

John Speed was born in 1552, and, like Stow the antiquary, was a tailor by trade. Exhibiting, however, good abilities, and a great love for the antiquities of his country, Sir Fulk Greville generously encouraged him to study, and the result was, among other historical and theological treatises, his large work, the "History of Great Britain"; in which he was assisted by Sir Robert Cotton. His monument which is affixed to the south wall of the chancel, presents a bust of him (once painted and gilt,) within a cabinet, with a book in one hand, and a skull in the other; and on the doors fastened back, as it were, against the wall, is an inscription in Latin.[1]

[1] "Piæ Memoriæ Charissimorum Parentum. Johannis Speed Civis Londinensis, Mercatorum Scissorum Fratris, Servi Fidelissimi Regiarum Majes-

Of the immortal MILTON, we have elsewhere given a slight biography.[1] He was buried here under the clerk's desk[2] in 1674; but for many years there was no memorial of him within the church. Through the liberality, however, of the late Samuel Whitbread, Esq. a fine bust of the poet, by Bacon, has been set up against one of the columns on the north side of the nave, with a tablet beneath, (terminated by a flaming sword, the serpent, and the apple, pleasingly grouped,) which bears this inscription :—

JOHN MILTON,
AUTHOR OF PARADISE LOST,
BORN DEC. 1608, DIED NOV. 1674.
HIS FATHER, JOHN MILTON,
DIED, MARCH 1646.
They were both interred in this Church.[3]
SAMUEL WHITBREAD, POSUIT, 1793.

There are many other monuments in the church. In the chancel, over the tablet to Fox, is one commemorative of Constance Whitney which represents a female

tatum Elizabethæ, Jacobi, et Caroli nunc superstitis. Terrarum nostrarum Geographi accurati, et fidi Antiquitatis Britannicæ Histriographi, Genealogiæ Sacræ elegantissimi Delineatoris. Qui postquam annos 77. superaverat, non tam morbo confectus, quam mortalitatis tædio lassatus, corpore se levavit Julii. 28. 1629. et jucundissimo Redemptoris sui desiderio sursum elatus Carnem hic in custodiam posuit, denuo cum Christus venerit, recepturus, &c.

[1] "London Churches." History of All-Hallow's, Bread Street, p. 6. Following the statement made by Johnson and other of Milton's biographers, we ascribed his death, (in the account here referred to,) to gout. In the Register Book of St. Giles', "Consumpc̃on," appears against his name.

[2] Pennant's "Account of London," 4to. Edit. p. 254.

[3] In this church, August 22, 1620, *Oliver Cromwell* was married to Elizabeth Boucher. Considering Milton's position with Cromwell during life, this accidental connection, slight as it may be, is singular. The entry stands thus in the Register book, under the above date, "Oliver Crumwell, and Elizabeth Bourch[r]."

rising from a coffin;[1] and on the opposite side of the chancel is a tablet to the memory of Margaret Lucy, who died in 1634, both of them descendants of that Sir Thomas Lucy, of Charlecote in Warwickshire, whose park was the scene of Shakspeare's deer-stealing frolic, and whom the bard in his anger, has immortalized as,

> "A Parliament man, a justice of peace,
> At home a poor scare-crow, in London an asse."[2]

In the south aile is a tablet bearing a long inscription to Robert Glover, Somerset Herald, who died in 1588.[3] At the east end of the north aile is one, with figures of a man, woman, and child drawn upon it, appertaining to Roger Mason, a benefactor to the poor of this parish, who died 1603; and at the north side of the chancel is a somewhat curious monument which presents the effigies of Matthew Palmer, Esq. (1605) his wife, (1630) and five children. In the south aile are several other monuments of the 17th century.

There are also two handsome modern monuments which deserve attention. One at the east end of the north aile, by Manning, to Sir William Staines, who was Lord Mayor

[1] This has been erroneously supposed to commemorate a lady, who, having been buried while in a trance, was restored to life through the cupidity of the sexton, which induced him to dig up the body to obtain possession of a ring left upon her finger.

[2] In the immediate neighbourhood of this church, namely, Whitecross Street, was situated the "Fortune Theatre," one of the earliest places for theatrical entertainments in London. In the register of burials at St. Giles', the names of many of the actors there, may be found. The "Fortune Theatre," was first opened in 1599 by Alleyn, who founded Dulwich College. It was burnt down in 1621, but was soon afterwards rebuilt.

[3] Beneath is affixed a plate of brass on which it is stated, that the inscription, having been obliterated by time, was restored from motives of high respect for the memory of Mr. Glover, as well as for the College of Heralds generally, by Frederick Henry Barnwell, F. S. A. of Bury St. Edmunds.

in 1801 : and the other by Banks, at the east end of the south aile, in memory of Martha Hand, who died in 1784, wife of John Watson Hand, M. A. vicar of the parish. In the latter there are two figures well sculptured.[1]

The exterior of the church is much disfigured by modern restorations ; most of the windows are bad in design, and the turret and pinnacles which crown the tower are as ugly and unsuitable as anything that can be conceived.[2] In the accompanying engraving, the south side and the west front are shewn, the church being elsewhere shrouded by houses.[3]

In concluding this account of St. Giles' church, we cannot avoid noting down one or two memoranda concerning some of the adjoining streets. The whole neighbourhood offers much interesting matter, both to the topographer and the historian ; but our purpose, and our limits, will allow us only to speak succinctly of its more striking points. Jewin Street was the only place in England up to the year 1177, wherein the Jews were allowed to bury their dead, and was at that time called in consequence, the " Jew's Garden." Milton lived in this street, a short time previous to his death. Whitecross Street owed its name to a " whyte croyse " which stood there ; having beside it a stone arch, through which ran a stream of water from Smithfield ; and Barbican, received its denomination from

[1] We must not omit to notice a tablet affixed in the nave to record the munificent conduct of the present Vicar, the Rev. Fred. William Blomberg, D. D. who devoted the sum of £750, towards ameliorating the condition of the poor in this parish, during the first three years that he held the living.

[2] In 1682 the steeple was raised 15 feet and cased." *Malcolm's "Londinium Redivivum,"* Vol. III. p. 278.

[3] The Rev. Robert Lyman, M. A. and the Rev. John Clarke Haden, M. A. are the officiating Curates here. We thank the latter gentleman for polite attention to our inquiries.

a watch-tower, or barbican, belonging to the crown, that was situated there.

The whole of this parish appears anciently to have been a mere fen, or moor, unsound and impassable, and was by the labour of the citizens, converted into gardens for their recreation; indeed up to even a comparatively recent period, part of Moorfields, now so thickly covered with houses, and densely populated, was only available for this purpose.

Who can rightly calculate the future progress of civilization, or determine, with any degree of certainty, the aspect which the world may present a century hence? When we consider how great the difficulties were, with which our forefathers had to contend, and the astonishing alterations which have been effected notwithstanding;—remembering too, the general dissemination of knowledge now going on, and the wondrous applications of science to the business and wants of every-day life which have been made;—the mind becomes bewildered by the brilliancy and vastness of the prospect which is opened, and nothing seems impossible.

ST. BENE'T'S, PAUL'S WHARF.

St. Benedict, to whom a church on this spot was dedicated by our forefathers more than six hundred years ago, and corruptly termed St. Bene't's, was born in Italy about the year 480, and in early life retired from the world, to a cavern which was accessible only by means of a rope suspended from its mouth. A series of events afterwards led him from his retirement: and having obtained a vast number of followers by the zeal for religion which he manifested, he founded the order of Benedictine monks, at the commencement of the 6th century;—an order that ultimately obtained enormous power and numerous possessions in various parts of the world.[1]

Ralph de Diceto, Dean of St. Paul's in 1181, mentions the church in a survey made at that time of the various ecclesiastical edifices appertaining to the establishment of which he was the head: but how long it had been there previously, we are unable to ascertain.

The first incumbent mentioned by Newcourt, is William Stodeley; who "was parson July 1375;" and the earliest among the various monuments recorded by Stow, is one of Sir William Cheyny, Knight; and Margaret his wife, both

[1] According to Tanner, the Benedictines possessed in England at the Dissolution nearly two hundred abbeys and other establishments; the total annual amount of whose revenues was £65,877. 14s. The dress of the Benedictines consisted of a loose black stuff gown reaching to the heels, with a large hood of the same material, and a white flannel habit beneath.

buried there in 1442.[1] It appears from the Register Books here preserved, that the celebrated architect INIGO JONES, who may be deemed the first professor that introduced pure Italian architecture in England, was buried in this church; and, as it is our desire in tracing the history of the Metropolitan Churches, to connect them with as many events which relate to the alterations that have occurred in London: to the progress of improvement: and to the good and great of our species, as may be practicable,—and thereby to increase the interest which they must of themselves possess in the estimation of their frequenters,—we scruple not to avail ourselves of the circumstance, and to sketch briefly the principal events of his life.

The father of Inigo Jones appears to have been in indifferent circumstances, and apprenticed his son, when young, to a joiner. While with his master, however, he displayed so much skill as a draughtsman, that he attracted the notice of William, Earl of Pembroke, and was sent by that nobleman to Italy, to improve his taste and acquire knowledge.[2] Here he quickly gained so good a reputation, that Christian IV. King of Denmark, appointed him his architect; and when the sister of that king married James I. of England, Jones came into this country, and received an appointment from her. About 1612, he again visited Italy, and on his return, was made Surveyor General to the King; and designed several buildings which were erected in London and various parts of the country.

[1] "*Repertorium.*" Vol. I. p. 298. Stow's "Survey." Strype's Edit. B. III. p, 222.

[2] To shew that Inigo Jones visited Italy rather as a student in painting than architecture, we may refer to a pocket book of his Sketches in the possession of the Duke of Devonshire, of which his Grace has very liberally had a few copies, made in *fac-simile*, to present to his friends, and public Institutions.

In the reign of King Henry VIII, the pointed style of architecture declined in England ; the simplicity and beauty which characterised it in its best state, had given way before a redundancy of ornament heaped upon it, through a craving for novelty on the part of its professors, and want of skill legitimately to gratify the desire. Artificers capable of executing works similar to those with which, up to that time, England had been adorned, began, too, to fail ; and when, through the exertions of travellers, examples of Italian mouldings and ornaments were imported, they, being easily imitated, were eagerly adopted, and were used for some time indiscriminately with the forms of the last period of "Gothic" architecture. In 1566, we find at Caius College, Cambridge, small Roman Doric or Tuscan columns ; and at the commencement of the 17th century, we see the five "orders," as they are termed, (or so many varieties of columns,) piled one above another on the face of the Schools' tower at Oxford ; but previous to the time of Inigo Jones, there were no buildings designed entirely in accordance with the revived principles of Italian architecture ; nor was there any great improvement observable in the style of domestic buildings in London. As among the best known of his numerous designs, we may mention the Banquetting House, Whitehall, intended to form a portion of a magnificent, and most extensive palace, designed by him for King James I, but never executed ; a portion of Greenwich Hospital ; Coleshill House, in Berkshire ; the chapel of Lincoln's Inn ; and St. Paul's Church, Covent Garden, which is more singular than beautiful ; and although, (since the investigation of the remains of Grecian architecture, from which arose that of Rome, has taught us the value of simplicity, and the beauty of breadth of parts,) we cannot express that admiration for them,

which they once excited, we must nevertheless extol the inventive powers which he possessed, and the taste which guided them. At that time, the monuments of Greece had not been examined, nor indeed were the remains of Rome's former magnificence so well known then, as those of the former country are now, through the labours of Stuart and Revett, Donaldson, Wilkins, and others.

In his admiration of classic art, Jones sometimes allowed his judgment to sleep: as was the case when he affixed to old St. Paul's Cathedral, which was in the pointed style of architecture, a Corinthian portico;[1] and again, when he laboured to prove, that Stonehenge, on Salisbury Plain, was a Roman Temple; but for these mistakes, and some others, he may readily be pardoned.

The latter part of his life was much disturbed, in consequence of the civil dissensions during the reign of King Charles I, with whom he was a great favourite. Being a Catholic, he was called on to pay a heavy fine in 1646, and it is supposed, that the mortifications he endured, hastened his death, which took place in 1651. He was about eighty years old when he died.

During the great fire of London which happened in 1666, St. Bene't's church shared the fate of many others, some of which we have elsewhere mentioned. Among those that were destroyed, was also that of the neighbouring parish of St. Peter, Paul's Wharf; and when St. Bene't's was rebuilt, these two parishes were united, and the Church of the former was therefore never restored.

The right of presentation to the two rectories, has been always, and is now, vested in the Dean and Chapter of St. Paul's. The Rev. William Hall, M. A. is at this time the incumbent.

[1] See "London Churches." St. Paul's Cathedral, p. 15.

The present church was built in the year 1683, from the designs of Sir Christopher Wren ; but does not offer any distinguishing features of excellence. The interior, which is small and [1] unimportant, is rendered exceedingly irregular by the protrusion of the tower at the north-west angle of the building. The unsightly appearance which

[1] The length of the church is 87 feet ; the breadth 60 feet, and the height 30 feet.

is thereby produced, is in some degree lessened by the introduction of a single aile, with a gallery, on the north side of the church, formed by two corinthian columns on high plinths, (veined to represent sienna marble,) and of a small organ-gallery at the west end, occupying the space between the tower and the south wall of the edifice. The altar-piece is similar to many others that we have described, and the baptismal font is in bad taste and undeserving of notice. On the north side of the communion table is a marble tablet "sacred to the memory of John Charles Brooke, Esq. Somerset Herald, Secretary to the Earl Marshall of England, and F.A.S.;" who was unfortunately killed with several other persons at the old Haymarket Theatre on the 3rd of February 1794; being thrown down a flight of steps, through the impetuosity of a crowd there assembled.

There are many other monumental tablets in the church; but we will mention merely one of modern date in the gallery which is commemorative of "Catherine, the wife of the Right Hon. Sir Christopher Robinson, one of His Majesty's most Hon. Privy Council, and Judge of the Admiralty of England;" who died August 27, 1830. He himself died 21st. of April 1833.

Of the exterior of the church we are unable to speak more favourably than of the interior. It is built of brick with stone at the quoins, or angles, and, as may be seen in the accompanying vignette, is decorated with wreathes of flowers, formed of composition, which are suspended over the windows. The tower is surmounted by a small dome and bell-turret.